

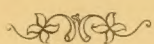




*This is really a very learned account
of Raimond's business for one of the best things published
by the Club. S. H.*



MARC ANTONIO RAIMONDI.



BURLINGTON FINE ARTS CLUB.

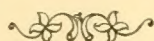
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MARC ANTONIO RAIMONDI.



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MARC ANTONIO RAIMONDI.



HE collection of the works of Marc Antonio Raimondi, now exhibited at the Burlington Fine Arts Club, has been arranged in order,—chronologically as far as practicable, commencing from the period of his early education under Francesco Francia.

Few circumstances of the personal history of Marc Antonio are known, and the researches of Passavant have added nothing to what is given by Bartsch in his *Peintre Graveur*,¹ founded on the interesting account by Vasari. Notwithstanding the errors contained in it, no other reliable particulars have come down to us; and there can be no doubt that Vasari's narrative, making allowance for its confusion of dates, gives us the leading incidents in Marc Antonio's life.

But the numerous engravings he executed convey a valuable narrative of his Art History. The skill he acquired in the studio of Francia, was eliminated into the highest possible excellence in his subsequent association with Raphael,—to that association, and his almost exclusive occupation for many years in engraving, under Raphael's immediate direction, from his studies and designs, we are indebted for the preservation of many of the great painter's finest productions, all other record of which has been lost.

Marco Antonio's birth is generally assumed to have taken place at Bologna in 1488. In the Poem "*Il Viridario*," written by Giovanni Philotheo

¹ The numeral references quoted throughout the paper are from this work.

Achillini of Bologna, in 1504, it is stated that Marc Antonio engraved an excellent portrait of the poet. If the engraving of the Guitar Player (Bartsch 469) having a tablet inscribed with the name "Philotheo," be the portrait in question, as is generally considered, it evidences considerably greater skill and soundness of execution than could have been developed in a youth so young. In Raphael's Fresco of the Heliodorus, painted about 1512, Marc Antonio is represented as one of the Palafrenieri, who are carrying Pope Julius II., the face being that of a man thirty years of age and upwards. Reasoning upon this, Ottley states his birth to have occurred about 1475. The rare engraving of him by Baptisto Franco, who was born at the end of the fifteenth century, is the work almost of a contemporary. The face is three quarter in an oval, of a man quite forty-five years of age, bearded with flowing hair; the features fine and strongly marked, looking to the left. Around is the inscription, "Marcus Antonius Raimundus Bononiensis in aes, sua aetatae incisor illustris floruit AD MDXX." That by Boultrois, after "Carlo Maratti," the inscription on which gives Marc Antonio's birth in 1464, and his death in 1527, is of no authority, and evidently a copy from that by Baptisto Franco.

Achillini's poem, "Il Viridario," although written in 1504, was not published until 1512. The "Guitar Player" is evidently from a painting by Francia, and Marc Antonio most probably made the engraving shortly before he left Bologna. On the copy by Marc Antonio of the Albert Durer woodcut of the Adoration of the Magi, in the series of the Life of the Virgin, there is the date 1506, with an addition hitherto unnoticed, the reading of which, if *Æt* 18, as it seems to be, specifies his then age to be eighteen, and confirms 1488 as the year of his birth.

Early in life, Marc Antonio commenced his Art education under Francesco Francia (Raibolini), at Bologna. In addition to his reputation as an artist and medallist, he was especially famous as an engraver on gold and silver, and in niello, very many of the best nielli which have come down to us being the work of his hand. Mr. Panizzi's pamphlet, "Chi era Francesco di Bologna," establishes the fact that he was the maker of the Italic (Corsi) type of Aldus. The art of engraving under his direction, although not surpassing in excellence the work of Andrea Mantegna, and others of the early Italian Painters, received a far higher degree of development and importance than it had hitherto attained. Both pupils and patrons were attracted

to the studio, which under him and his son had attained a far extended celebrity, and we know that Albert Durer visited Bologna in 1506, and remained there for a considerable time.

Until recently, no copper-plate engraving has been attributed to Francesco Francia. In his life, written by J. A. Calvi, and published in 1802, the very rare engraving of The Baptism of our Saviour, (catalogued by Bartsch, No. 22, amongst the works of Marc Antonio) is first ascribed to him and Passavant unhesitatingly supports the ascription. The confirmatory evidence of the picture by his hand at Hampton Court Palace, has escaped attention; and except a passing mention by Dr. Waagen, I do not find elsewhere any notice or observation of this fine painting. With slight exceptions, the print is identical with it both in character and treatment, and is unquestionably the work also of the artist. In the British Museum, there is an engraving by him from his own design, of the Virgin with the Infant Saviour in her arms, seated enthroned in the centre, a saint standing on either side. The print of the Lucretia, which is exhibited, is a work of great beauty and attractiveness. It is in parts somewhat hard, but the upper portion is an exquisite drawing, rivalling, as will be seen on comparison, in delicacy and expression, the Lucretia of Marc Antonio. Passavant likewise attributes the Judgment of Paris (Bartsch 339) to Francia, although the subject is somewhat at variance with the designation, "*très-chaste et très-sévère*," which he gives to Francia's compositions.

Bartsch catalogues together under the monogram IF the works of the father and the son. The engravings of the son Jacomo Francia, marked with that monogram, are of the same style and character, but harsher, and evidently by an inferior artist. But they both demonstrate the method of using the burin in which Marc Antonio was educated, and the comparison of them with the latter's early works shows how ably he availed himself of his master's teaching, and how rapidly he improved upon it. They are important starting points in considering the development of Marc Antonio's power, and the dates they bear are valuable stepping stones in his upward history.

The Pyramus and Thisbe (Bartsch, 322), from its crude and inexperienced character, both in drawing and treatment, is evidently his first known production, confirmed by the date 1505. Two of the series of the Life of the Virgin, copied from the Albert Durer woodcuts, have the date

1506; and four of the engravings are marked with the same year, the day of the month being likewise added: the Nymph and Satyr (319), Apollo and Hyacinth (348), Venus (312), and the group of Cupid and Three Children (320). Heineken interpreted the addition in the Apollo and Hyacinth as *Æ.* 19, to designate his then age as 19; but the more correct reading would seem to be A P 9.

There is considerable uncertainty respecting the artists of these early designs. The ascription which has been made of several of them, and some of the later compositions, to Marc Antonio himself, is extremely doubtful. We see the rapid development of his talent and skill as an engraver, particularly observable in the Apollo and Hyacinth (348). The design, certainly inspired by the antique, is probably the work of some Paduan artist. Notwithstanding the crudeness of drawing and treatment it evidences great care and much thoughtful execution.

From this period the improvement in the choice of subject is very perceptible, and, owing to the minute and laborious attention given to the work, the result is extremely delicate and beautiful. Of this *The David* (12) is an important example: it has all the character of a drawing finished with scrupulous nicety.

The Mars and Venus (345) is dated 1508, 16 D (December). The design is attributed to Andrea Mantegna, and the engraving far exceeds, both in composition and finished execution, any of his previous works, evidencing consummate skill and talent. It has somewhat the character of Albert Durer's method; but in feeling and sentiment is thoroughly Italian. There can be no doubt that it must have been the means of establishing Marc Antonio's reputation. The popularity and the extended sale of the engraving is shown by there being three different states of the plate; to the third, which was almost entirely reworked some years later, considerable additions were made, the whole being deepened and darkened throughout. The three states will be seen exhibited.

Of the power of Marc Antonio's early productions, it is difficult to form an estimate, impressions of them in their pristine state being very rare. From the thin pencil-like method which he used, few copies could have been taken before the plate became exhausted, and the necessity arose for its being reworked. And although the hand of the artist is still apparent in these reproductions, the spirit of the original has materially evaporated.

Many of the plates are still in existence, having been continually renovated, until all remembrance of what they once were is lost. The copy in the British Museum of the first state of *The Mars and Venus*, very carefully printed, and in perfectly pure condition, affords a striking instance of the marvellous charm and brilliancy of these first impressions.

In the succeeding year, most probably, were engraved *The Dream* (359), *The Woman watering the Plant* (383), *Venus* (313), and the print known as *L'homme et la femme aux boules* (377). They are all in the style of Francia, although the subjects occasion some hesitation in ascribing them to him. The treatment is identical with that of *The Mars and Venus*, but there is greater freedom and roundness in the drawing. And it will be observed that the principal figure in all of them is most probably taken from the same model.

The Triumph of Titus (126) must have been engraved before or soon after Marc Antonio went to Rome. The drawing in the Louvre is attributed to Francia; but it can scarcely be either by him or by Mantegna, and Passavant gives no reason for his very doubtful ascription of it to Sodoma.

We have no precise information of the time when Marc Antonio took up his residence in Rome: Passavant states, that after a voyage to Venice in 1508, he went there in 1510, paying a visit to Florence on the way. The date on the fine print called *Les Grimpeurs* (467), after a design by Michael Angelo for his celebrated cartoon, is 1510. In the early part of that year, or the end of the year preceding, very probably induced by some direct communication with Raphael, he removed to Rome, and founded in Italy the great school from which so many of his successors emanated, and to which several of Albert Durer's pupils, according to Sandrart, resorted.

From the engravings of some of the subjects of the decoration of the Segnatura Chamber, upon which, in 1510, Raphael was in full operation, we have direct evidence that forthwith, on his establishing himself in the City, Marc Antonio commenced working under the direction and superintendence of the great artist. The influence is apparent, not only in the marked improvement in drawing and expression, but in the increased artistic power and execution, still further evidenced by the rare skill and finish with which the engraver's work is elaborated.

The Poetry (382) was one of the first engravings executed at Rome.

The lifelike expression in the face, in the early state, is extremely charming and attractive, but which is lost in the reworking the plate soon had to undergo. The figure of poetry is identical with that in the finished picture, in the ceiling of the Segnatura Chamber, completed early in 1510. The two attendant children, standing on either side, are altered in the picture, where they are seated and dwarfed in size. As originally designed they would have encroached upon and lessened the importance of the central figure, especially in a ceiling decoration. The Philosophy (381), another of these ceiling designs, but which was much changed in the painting, is an extremely clear and silvery print when in the first state.

The delicate impressions of the Adam and Eve (1) belonging to Mr. Holford and to Mr. Alfred Morrison, must have been taken from the plate in an early state. To this same period we must ascribe The Virgin Seated on the clouds (47), Dido (187), Apollo (334), Venus and Cupid (311), and The Virgin with the uncovered arm (35).

With reference to the last, and The Philosophy, Passavant remarks that they are executed "*avec un sentiment de beauté si ravissante, et avec un esprit si vif*," that they greatly surpass any of the engravings Marc Antonio ever executed, and that this beauty has given rise to the supposition that Raphael himself might have been the author of them. The force of Passavant's eulogy of The Virgin with the uncovered arm is somewhat weakened by his subsequently ascribing it to Barthelemi Beham. A pamphlet has been written by Mr. A. Muller, the Conservator of the collection at Dusseldorf, to prove that a copy of The Virgin in the Clouds (47) in that collection is a unique engraving by Raphael, to which copy Passavant's remark equally extends. Judging from the fac simile, it is much inferior to the original work, the silvery tone of which is unsurpassed in quality by any of these few exceptionally charming productions. In their conception and the exquisite expression and feeling which pervades the compositions in question, equally with others of this by far the highest period of Marc Antonio's power, the authorship of the great painter, and his direct association with and superintendence of the reproduction of his designs, is eminently apparent. We can fully believe in the truth of the inference to be drawn from Vasari, that the painter in some instances assisted the engraver, especially in the outlines of the figures. But we have no evidence that Raphael ever studied or employed himself in engraving, and the works in question

which rank amongst the finest specimens of the art, would require long and careful study, and many years of close practice of the burin to produce, and Marc Antonio is fully entitled to the strong praise bestowed by Passavant. We must not omit here to mention the rare print of the Pestilence (417), the drawing of which is beautifully expressed in the engraving. But the Lucretia (192) is by far the most refined and thoughtful of his works of this period. As a specimen of the highest skill of the engraver, in combination with pure drawing and earnest expression, it has remained thoroughly unrivalled. Vasari makes especial mention of its beauty, and that on its being carried to Raphael he thought of having prints published of several of his compositions. We may safely regard it as the trial proof to which Marc Antonio devoted the full exercise of his great skill, with a result of which we fortunately have the opportunity of judging; and that it was the turning point which established the intimate association between him and Raphael.

The peculiar characteristic of Marc Antonio's productions is, that they were made from the artist's sketch, and not from the picture, or a so-called engraver's drawing, according to the practice of later times. When Raphael's painting was finished, or even during its progress towards completion, the engraver commenced his transcript immediately upon the original sketch becoming disengaged. And the practice materially explains and justifies the liberties taken with the subjects entrusted to him. From comparison with many of the drawings which are still extant, we see that he had only the design of the composition to work upon, being left to his own resources for shadowing in, and completing the detail of the background.

This is particularly observable in the engraving from Michael Angelo's study for the Pisa Cartoon. On reference to the print by Lucas van Leyden of Mahomet killing the Monk Sergius (Bartsch 7. 126) it will be seen that the landscape in "Les Grimpeurs," is copied from that of the German print. This affords an interesting proof of the appreciation of the skill and the kind of relationship Marc Antonio felt towards the style of Lucas van Leyden from its close approximation to the method he had learned in the school of Francia.

On comparing the Holy Family (Bartsch, 7. 85), of the same German engraver, with the Dido (187), a proof of which before the inscription belonging to His Royal Highness the Duke d'Aumale is exhibited, the

minute and precise copying of the distant landscape will likewise be apparent.

Immediately following the prints last enumerated, succeed others of far greater interest, many of them being elaborated pictures of very high merit, demanding the full exercise of the artist's imagination, and the engraver's skill. And the result is shown in the important works which have come down to us. The Parnassus (247), is an interesting rendering of the original design. In the finished Fresco, the winged children with the chaplets were judiciously omitted, and many figures were added in the foreground, to give weight and solidity to the composition. The engraving affords a further illustration of what has before been stated of the artist's design having been handed to the engraver to work from; and its date is established from the Segnatura Chamber having been finished in 1511. The Judgment of Paris (245), from a fanciful design of Raphael, according to Vasari, occasioned the astonishment of all Rome. A very fine impression belonging to Lord Foley is exhibited. The Martyrdom of S. Felicita (117), is similar in treatment; and the so-called Quos Ego print, designed as a frontispiece to an edition of Virgil, must have been engraved about the same period.

The Murder of the Innocents (18-20), most artistically treated, is a production of the highest quality, in which Raphael evidently took great interest, from the many studies made by him for the composition. It differs materially from that of the Cartoon of the same subject. The appreciation in which it was held, is shown by the second engraving which was made of it.

Malvasia's story of Marc Antonio having been assassinated by the owner of the first plate, because of his having engraved the second, is valuable as illustrating how highly it was esteemed. And as we know that Marc Antonio survived the sacking of Rome, the tale is relieved from the horror of its truthfulness. But the difficulty remains of pronouncing upon the priority of either engraving, both of them being so excellent. From its somewhat unstudied treatment, the impression with the chicot (18), would seem to be the earlier work, the second plate (20), being somewhat more carefully and mechanically engraved. Vasari names The Murder of the Innocents as one of Marc Antonio's most esteemed works after the designs of Raphael. Passavant removes the engraving with the chicot (18) from Marc Antonio, expressing his entire conviction that it was executed by one of the so-called little German masters, citing in proof of such conviction, the series of the Six

Triumphs of Petrarch by George Penz. Impressions of two of them are exhibited, as they give us an opportunity of forming a judgment upon what is palpably an erroneous appropriation to the German engraver.

It may here be mentioned, that Passavant likewise ascribes the extremely beautiful print of *The Woman watering the Plant* (383), and that known as *L'Homme et la Femme aux Boules* (377), with like partiality to the before named German master, Bartholemi Beham. The first especially, is one of Marc Antonio's choicest productions of the period circa 1508. And he makes but indifferent compensation by transferring to Marc Antonio the problematical engraving, known as "*La Vierge a la Porte*," in the catalogue of Albert Durer's works (Bartsch 7, No. 45), and which Mr. Reid, the Keeper of the Prints in the British Museum, by an article in the second volume of the new series of the *Fine Arts Quarterly*, has shown to be a compilation of a much later date from the Albert Durer woodcuts.

Much has been written upon the supposed influence of Albert Durer upon the style of Marc Antonio, and that the latter's main excellence is attributable to his study and adoption of the German master's method. Passavant dates this influence from the year 1506, in consequence of its being upon two of the copies of the *Life of the Virgin*, and that such influence arose from Albert Durer's presumed visit to Bologna in the latter part of that year. The whole tenour of Passavant's argument is to reduce the Italian engraver's work to the standard of the work of Albert Durer, and to prove that it was the model upon which any possible excellence of the Bolognese artist was founded.

The appeal which, according to Vasari, Albert Durer brought before the Venetian Senate respecting the copies made by Marc Antonio from his works, is but imperfectly explained. The stated facts are simply that he made such an appeal, and that some restriction was put upon Marc Antonio as to the monogram or mark he should affix to his copies. We know, from Albert Durer's own words, which will be found subsequently quoted, that the matter was treated by him as a serious grievance and injury.

It is generally admitted that Marc Antonio went from his native city to Venice; but whether this visit was paid before or after 1508 is the question. The *Mars and Venus* (345) has all the characteristics of having been engraved at Bologna, and the date thereon, as it will be remembered, is December 16, 1508. Ottley has discussed the subject at some length, the strong inclination of his argument tending to the year 1509, as that in

which the visit to Venice was made. The earliest date upon any of the Albert Durer woodcuts, of either the Passion of our Saviour, or the Life of the Virgin, is 1509. Passavant, and other modern German writers, have adduced thoroughly considered arguments to prove that Albert Durer merely furnished the drawings for the various woodcuts which bear his monogram, and that he never himself made the engravings, although from the great beauty and vigour of many of them, there is considerable difficulty in feeling convinced that he did not materially help in their execution. By far the greater proportion of the Albert Durer woodcuts, as shown by their dates, were engraved during the period 1509-11. It is highly improbable that two or three of the isolated subjects of the Life of the Virgin, the earliest date upon any of which is 1509, should have been engraved long preceding the completion of the remainder, the main interest depending upon the connection and continuity of the whole series. Up to a period considerably subsequent to his having established himself at Rome, Marc Antonio continued to use exclusively, but with greatly improved power and skill, the "taille serrée" which he had acquired in the school of Francia, so materially at variance with the heavy cutting employed on the Albert Durer copies. The date of 1506 upon two of these copies of the Life of the Virgin is perplexing, and the supposition, that for some unexplained reason it was afterwards added, affords the only probable solution of the difficulty.

The complaint to the Venetian Senate was respecting the monogram affixed by Marc Antonio to the copies made by him. The true interpretation of the appeal would seem to be,—especially if the design only, and not the engraving, is to be attributed to Albert Durer,—that Marc Antonio, instead of using his own device or monogram, should be compelled, like the other engravers, to put Albert Durer's monogram upon any copies made from his compositions, and thus give him the credit of the design. This is the more probable, from those of The Passion of our Saviour, which evidently were first produced, having on all of them Marc Antonio's tablet; whereas the series of The Life of the Virgin, with the exception of one only, is marked throughout with Albert Durer's monogram. The Emperor Maximilian's intercourse with the Venetian Senate very probably strengthened the force of the German artist's complaint. We see subsequently that it was brought to bear very strongly in terrorem against Marc Antonio, and the consequent discomfort and expense may have helped to

hurry his removal from Venice to Rome. There is no doubt that he made very many of the copies from Albert Durer after his settlement in Rome.

Both of the above named series were extremely popular, and commanded an extended circulation. In 1511, they were published by Albert Durer, at Nuremberg, first with Latin, and afterwards with German text, to establish his property in them, in opposition to the Italian issue. To the Life of the Virgin he added the title and two additional subjects,—the Death, and the Assumption of the Virgin,—which are not amongst the Italian copies. The strong injunction at the end of this published series is very significant. “*Heus tu insidiator, ac alieni laboris et ingenii surreptor : ne manus temerarias his nostris operibus injicias, cave ! Scias enim a gloriosissimo Romanorum imperatore Maximiliano nobis concessum esse : ne quis supposititiis formis has imagines imprimere : seu impressas per imperii limites vendere audeat : quod si per contemptum, seu avaricie crimen secus feceris : post bonorum confiscationem tibi maximum periculum subeundum esse certissime scias.*” It is evidently addressed to a well-known pilferer and copyist, and not to the tribe in general. To Marc Antonio alone must be credited the injunction, for there is no other candidate entitled to the honour.

Prefixed to “*Epistole et Evangelii Volgari Hystoriade,*” published in 1512, of which there is a copy in the library of Mr. Henry Huth, is a curious woodcut of the incredulity of St. Thomas, with M. Antonio’s Monogram. No other woodcut is known by him. It has all the characteristics of his style and treatment, as will be seen on reference to the photograph which is exhibited, but rude and feeble in execution, and we may fairly assume that, having failed in this his first effort at woodcutting, Marc Antonio abandoned the attempt, and confined himself to working with the burin, in the use of which he had already attained such great and facile skill.

Some fine specimens of the copies of the Passion of our Saviour will be seen. The copies of the Life of the Virgin are extremely scarce; and excepting that of our Saviour taking leave of His Mother, of which there is likewise one in the British Museum, impressions of the others are unknown in England, save from the worn-out plates. The plates are still in existence, and were not long ago in the possession of a bookseller in London.

The works themselves afford palpable evidence of the well-founded apprehensions entertained by Albert Durer respecting their value and

popularity as works of art. The most important copies from the copper plates are those of the Knight and the Lady (652), and The Virgin with the Butterfly (640), a very beautiful rendering of the original, as will be seen by the choice specimen belonging to Mr. St. John Dent. The Crucifixion (645), from an original design of Albert Durer, also deserves high commendation. It is carefully and thoughtfully executed, and whilst retaining thoroughly the German character and individuality, the composition is treated with much Italian sentiment.

The St. Christopher, unknown to Bartsch or Passavant, is a copy from another of the Albert Durer woodcuts; the original being dated 1511.

From the period when Marc Antonio employed himself in making these copies, a marked alteration is seen, and the difference of style thereby acquired is very observable. Before many impressions were taken from the plates engraved by the process which up to this time he had been using, they became worn out and exhausted. A much bolder and heavier method of cutting was adopted, the value of which in a commercial sense is evident from the far greater number of impressions which could be taken. And in this respect the Albert Durer influence acted somewhat prejudicially. We lose the tender and refined method with which the previous works were treated, and we see no more the delicate gems of art which hitherto had been produced. But the Italian feeling of the Bolognese artist is fortunately preserved in its full vigour, largely supplemented by the control and influence of Raphael. The subjects chosen during the next few succeeding years take a far more extended range, being mainly from the great painters' compositions. And the watchful interest and supervision which he evidently exercised, enhanced materially their value and importance.

Between 1512-16, were executed the best works of this the second period. There is scarcely any variation in the excellence of them, and some idea of their probable date may be formed from the time at which Raphael was engaged upon the paintings.

The Holy Family by the Palm Tree (62) is a first sketch for the Neapolitan Holy Family completed about 1512. It is brilliant and powerful, conveying all the force of the original. La Vierge allaitant (61) is a pendant to it, more carefully drawn, with all the refinement and expression we can imagine was given in the artist's design.

The Last Supper (44) deserves especial notice, the more so as there is

no other record of the composition beyond the drawing in the Royal collection at Windsor, which most probably, from the style, was made about 1514. As a representation of the subject, full of thoughtful study and deep reverential feeling, it has never been surpassed, not even by the Leonardo da Vinci fresco. The pervading composure and solemnity is peculiarly impressive, and we can feel how sublime would have been the painting by Raphael's hand. The engraving refutes the later ascriptions to him which are but renderings of the popular type of the Last Supper, which we see so frequently in the woodcuts illustrating the Italian *representazioni sacri*.

An early place in point of date must be given to the Virgin on the Clouds (47), The Madonna di Foligno, for which it is a study, having been painted about 1512. Likewise to the Noah (3); impressions from two states of this plate are exhibited, the first retaining much of the thinness of an earlier date. The Heliodorus Chamber, for which it was designed, was commenced in 1512. The Virgin with the covered Arm (35), and the S. Cecilia (116) have next to be noticed. The former being a varied repetition of the first engraving of the same subject, and the variation is interesting, as evidencing the supplemented thought and study bestowed upon the reproduction. The S. Cecilia differs materially from the picture, and is engraved from the original design. It was ordered in 1513 for the church of S. Giovanni in Monte, in Bologna, its completion being protracted until 1516, when it was consigned to Francia, that he might superintend its placement in the church, and amend any injury it might have suffered on the journey. And hence we have Vasari's problematical story of Francia's chagrin and grief at witnessing the superiority of the work, and his death in consequence of envy and disappointment. Mr. C. S. Bale's impression is of singular brilliancy and purity of condition.

The Galatea was painted in the Farnesina Palace in 1514, and the engraving from it (350), and the Aurora (293), from a sketch for the medal of Count Castiglione, were executed in that year. The Five Saints (113), somewhat coarser and less artistically drawn, is a grand and important print. Mr. Holford's trial proof is of extreme clearness and delicacy, conveying largely the brilliancy of Marc Antonio's earlier works. The drawing in the Louvre, if by Raphael, was apparently made about 1516-17, much worked over, however, "*mis a l'effet*," as it is called, by heightenings. The picture at Parma, no longer ascribed to him, is most probably by Giulio Romano.

In 1515, Raphael was engaged on the Frescoes of the Incendio Chamber, and on the 15th of June in the same year, the first payment was made on account of the Cartoons. The Paul Preaching (44), is a brilliant print, as will be seen from the fine example of it exhibited by Mr. Reiss. The David and Goliath (10), our Saviour at the Pharisee's Table (23), and the Holy Family with the Cradle (63), were engraved about the same time as, or later than the Five Saints. Several smaller prints, amongst them especially the Veronica (122), Prudence (371), the Amadeus (355), the Man with the Two Trumpets (356), and the Three Doctors (404), are antecedent in point of date to those last named, and the Virgin ascending the Steps of the Temple (45), and the Dance of the Children (217), must be considered as somewhat later.

A considerable number of engravings, studies from the antique and from statuary, were likewise executed during the same period, many of which are of very high excellence. The Cleopatra (199), is drawn and engraved with great ability, and so likewise is (230), The Two Fawns carrying an Infant. In the Fitzwilliam Museum at Cambridge, there is a stone sarcophagus, brought from the Island of Crete, at one end of which this subject is sculptured. The Bacchanalian Frieze (248) (249) is of more importance, Marc Antonio having made two engravings of it; both of them very elaborately finished. The Cassolette (489), the Three Graces (340), and the Old and Young Bacchus (294), are somewhat later in date, and although more heavily executed, deservedly rank amongst the finest of Marc Antonio's works.

In 1517, Raphael painted the Bath Room for Cardinal Bibiena in the Vatican, and the Angelica and Medora (484), one of the wall decorations, must be ascribed to this year; the execution is indifferent, and most probably by one of Marc Antonio's pupils. The Venus wounded by a Thorn, unknown to Bartsch, of which there is a copy by Marco da Ravenna (321) is a much better production. Nearly all the other decorations of the room were engraved by Agostino Veneziano, and Marco da Ravenna, and specimens of them will be seen exhibited amongst their works.

From this period, Marc Antonio's manner becomes coarser and heavier, with less attention to the gradation of the work, although many fine prints have yet to be mentioned. In 1518, the figures of Our Saviour and the Twelve Apostles were painted in fresco, in the Sala Vecchia dei Palafronieri. They have long since perished. The engravings (64-76), were made from

the designs for them. They enable us to judge of the spirit of the originals, but we miss the expression and the care bestowed upon the previous works. The same remark applies to the Seven Virtues (386-392).

In 1519, Raphael painted the mythological subjects in the angles of the roof of the saloon in the Farnesina Palace, and the designs of three of them, Jupiter and Cupid (342), Mercury (343), and Cupid and the Three Graces (344), are engraved with much of the former energy and power. Of the Descent from the Cross (32), there was a small painting about the same size in the Manfrini collection, probably by Giulio Romano. A still later date must be given to the Holy Family, La Vierge à la longue cuisse (57), and to the Virgin with the Infant Saviour (46).

The Portraits, with the exception of those of Raphael (496), the problematical one of Achillini (469) before mentioned, Aretino (513), and the excessively rare one of Savonarola in the British Museum, of which neither in Bartsch nor elsewhere is any mention made, are comparatively unimportant, those of the twelve Cæsars and of the Popes being merely copies from medallions, of no value as likenesses. The Portrait of Aretino (513) is very beautifully executed. Vasari says, that it was made by Marc Antonio after nature. It has generally been treated as being after a picture by Titian. Aretino, according to Vasari, made Titian's acquaintance when he came to Venice from Rome, about 1525. But it has all the characteristics of having been engraved quite ten years previous.

After, and in fact for some time prior to Raphael's death in 1520, we begin to lose the distinctive character and excellence so manifest from the commencement of Marc Antonio's association with him. The loss of such association and superintendence of the work would account for the falling off in drawing and expression, and we miss the originality of the subjects selected. But we have seen that Marc Antonio had arrived at the highest possible excellence as an engraver, and it could have been but from his own neglect that so many of his later works were so carelessly executed. The series of objectionable illustrations from the designs of Giulio Romano, which very soon after the death of Raphael he engraved for, or at the instigation of Aretino, must have seriously prejudiced his reputation; and his punishment and imprisonment by Clement VII., and the consequent breaking up of his studio, will account for the ruin and cessation of employment which ensued. It is narrated that through the intercession of Baccio Bandinelli, and that of

the Cardinal de Medici, and some other powerful friends, he at last procured his liberation. And that thereupon, from a sense of gratitude, he commenced the largest of his engravings, the Martyrdom of St. Lawrence, from Baccio Bandinelli's picture. It is executed with considerable care and power, and Vasari gives a detailed account of the high praise Marc Antonio received, and mentions that Clement VII., who was a great lover of the arts of design commended him for having evinced more knowledge and skill than Bandinelli had in the painting.

Very soon afterwards, in 1527, occurred the sacking of Rome by the Spaniards, when Marc Antonio shared the fate of the rest of its inhabitants, and lost nearly all his property, becoming again a prisoner, and being obliged to pay a considerable ransom before he could obtain his release. He retired to Bologna, and Vasari states that he died there soon after leaving Rome. Of this a silent confirmatory record is afforded, from there being no print recognisable in point of date, subsequent to those we have last enumerated. And Aretino's Comedy *La Cortigiana*, published in 1534, contains a passage highly eulogistic of Caraglio, reference being made to Marc Antonio, in terms allusive to his being then no longer living.

It is beyond the scope of this notice to make more than slight mention of Agostino Veneziano, and Marco da Ravenna, the pupils and associates of Marc Antonio, with whose works their engravings are classified by Bartsch, and consequently have been nearly always so catalogued and arranged by amateurs and collectors. A large number of imitators succeeded them, the gradual falling off of whose work, after having had the opportunity of education and study under so skilled a master, is remarkable. Not more so, however, than the general decadence of Art which became so universal almost immediately upon the death of Raphael. The troubles that ensued in Italy, and the breaking up, not only of the patronage, but of the repose so requisite for study and its development, materially accounts for it.

Some few examples of the engravings of Agostino Veneziano and Marco da Ravenna are exhibited, many of them approaching closely in excellence to the work of Marc Antonio. Specimens of the engravings of two of his pupils, Jacopo Caraglio, and the engraver known only by his mark as "The Master of the Die," are also exhibited. Of the former, the finest production is the Descent of the Holy Ghost, after the Raphael Cartoon (6), which has been ascribed to Marc Antonio, but very erroneously, as it

differs essentially from the style of his work. The Coronation of the Virgin (9), by the latter, is a highly interesting engraving, the composition being generally considered as that of the lost Cartoon of Raphael, prepared for the Altar of the Sistine Chapel, of which we have no other record. The engravings of "The Master of the Die" being principally from Raphael's designs, have preserved to us very many of them which would otherwise have perished.

The collection of engravings and photographs at Windsor, commenced by His Royal Highness the late Prince Consort, and now being carried on to completion by Her Majesty, from every known painting or design of Raphael, affords important assistance for the study of his works, and of the engravers of the period. A catalogue has for some time been in preparation by Mr. Ruland, formerly Librarian to the Prince, which will be of essential service not only for the collection, but as supplying an index to Passavant's *Life of Raphael*; the want of which renders that work difficult of reference. To Mr. Ruland, and to Mr. Reid, I am much indebted for their valuable assistance.

RICHARD FISHER.



MARC ANTONIO RAIMONDI.



BURLINGTON FINE ARTS CLUB.

1868.

CATALOGUE.





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CATALOGUE.

1. Portrait of Marc Antonio Raimondi; by Baptisto Franco. "MARCVS ANTONIVS RAIMVNDVS BONONIENSIS IN ÆS, SVA ÆTATÆ INCISOR ILLVSTRIS FLORVIT A.D. MDXX."

Mr. Edward Cheney.

Modern copy of the same, by Robert Boutrois, curiously giving the name of Carlo Maratti as the Painter.

Mr. R. Fisher.

2. Portrait of Marc Antonio Raimondi; after Raphael, by J. T. Richomme.

Mr. John Young.

3. Lucretia; by Francesco Francia, from his own design; (xv. 458. 4.)

Mr. R. Fisher.

4. The Baptism of Christ, by Francesco Francia. From his picture now at Hampton Court Palace; (22).

First state before the auréole.

Mr. R. Fisher.

5. Cleopatra, by Iacomo Francia; (xv. 459. 5.)

Mr. R. Fisher.

6. Christian Charity, by Iacomo Francia; (xv. 457. 3.)

Mr. R. Fisher.

The numeral references are to *Bartsch's Peintre Graveur*, vol. xiv. excepting when otherwise expressed.

7. The Judgment of Paris ; (339.)

Mr. James Reiss.

8. S. Catherine and S. Lucia, after Pietro Perugino ; (121.)

Mr. R. Fisher.

9. Two Men standing, one of them holding two serpents in his right hand, and in the left a mirror ; (385.)

Mr. James Reiss.

10. The Nativity, the Madonna on her knees adoring the newly born Saviour, after Francesco Francia ; (16.)

First state before the auréoles over the heads.

Mr. R. Fisher.

1505. 11. Apollo, and Hyacinthus with Cupid standing by his side ; (348.)

Mr. James Reiss.

1505. 12. Venus standing upon the sea-shore wringing her hair after bathing ; (312.)

Lord Foley.

1505. 13. Cupid, with three children assisting, endeavouring to raise a terminus ; (320).

Mr. Alfred Morrison.

14. A composition of several figures, in the centre of whom a young man, standing upon a pedestal, holds in his right hand a cornucopia, out of which issue flames of fire. The subject unknown. Called " Le jeune homme au brandon ;" (360.)

Mr. R. Fisher.

1509. 15. A female standing, with a vase elevated in her right hand, holding in her left a small ewer, out of which she is pouring water upon a plant ; (383.)

Mr. Alfred Morrison.

1509. 16. A fanciful unexplained subject, sometimes called Raphael's Dream ; (359.)

Mr. R. Fisher.

1509. 17. A female figure, with one foot upon a globe, holding a vase full of fire in her left hand, and placing the other upon the shoulder of a male companion. Called "L'homme et la femme aux boules;" (377.)

H.R.H. the Duke d'Aumale.

1508. 18. Mars, Venus and Cupid; (345). Undescribed first state, before the work in stipple upon the figures.

Mr. R. Fisher.

19. The same. First described state by Bartsch, before the torch in the hand of Venus, and the head of Medusa on the shield of Mars.

Mr. Alfred Morrison.

20. The same. Second described state, entirely re-worked, with the torch and head of Medusa added.

Mr. R. Fisher.

1509. 21. Venus in a crouching attitude, Cupid standing on a pedestal behind her. Called "Vénus accroupie;" (313.)

Mr. Alfred Morrison.

1510. 22. A group of three figures from Michael Angelo's Cartoon of Pisa, called "Les Grimpeurs;" (487). The landscape in the background copied, with little variation, from part of the print of Sergius and Mahomet, by Lucas van Leyden; (Bartsch VII. 126.)

Mr. R. Fisher.

23. A Figure from Michael Angelo's Cartoon of Pisa, called "Le Grimpeur;" (488.)

Lord Foley.

24. Adam and Eve eating the forbidden Fruit, from a design of Raphael, now deposited in the Collection at Oxford; (1.)

First state before the plate was retouched.

Mr. Alfred Morrison.

25. Another impression of the same ; (1.)

Also in the first state.

Mr. R. S. Holford.

26. Dido, standing with a poniard in her right hand, about to kill herself: from a design of Raphael, (187.) The landscape background copied from Lucas van Leyden's Print of the Holy Family ; (Bartsch VII. 85.)

Proof before the Greek inscription on the tablet.

H.R.H. the Duke d'Aumale.

1510. 27. Poetry, represented by a winged female, seated on the clouds: from a design of Raphael for the painting of the same subject on the ceiling of the Segnatura Chamber in the Vatican ; (382.)

First state before the Plate was reworked, and the expression of the face altered.

Mr. R. Fisher.

28. The same, in the second state.

Mr. William Mitchell.

29. Lucretia, standing with a poniard in her right hand, with which she is about to stab herself; from a design of Raphael ; (192.)

Mr. R. Fisher.

1510. 30. The Madonna seated on the clouds, with the Infant standing by her, and at her feet three Angels ; from a design of Raphael ; (47.)

Mr. Henry Vaughan.

1510. 31. Philosophy, represented by a majestic female figure, seated on the clouds: from a design by Raphael for the painting on the ceiling of the Segnatura Chamber in the Vatican ; (381.)

Mr. R. Fisher.

1510. 32. The Madonna lamenting over the dead body of Christ, called, " La Vierge au bras nu;" from a design of Raphael ; (34.)

Mr. R. Fisher.

33. The Triumph of Titus. From a design in the Louvre, attributed to Francesco Francia ; (213)

Mr. R. S. Holford.

1511. 34. The Judgment of Paris : from a design of Raphael ; (245.)

Lord Foley.

35. The Martyrdom of S. Félicité, and the decapitation of her two Sons : from a design of Raphael ; (117.)

Mr. R. S. Holford.

36. The Massacre of the Innocents : from a design by Raphael ; (18.)

Mr. R. S. Holford.

37. The Massacre of the Innocents, the second plate, "sans le chicot ;" (20.)

Mr. R. S. Holford.

38. Another impression of the same.

Mr. F. Seymour Haden.

39. Galathea, standing on a Car drawn by Dolphins, and surrounded by Sea Nymphs, Cupids and Tritons. From the celebrated Fresco by Raphael in the Farnesina Palace ; (350.)

Lord Foley.

40. Aurora, from a sketch by Raphael made for the medal of Count Castiglione ; (293).

Lord Foley.

1512. 41. The Almighty appearing to Noah and directing him to build the Ark : from a design of Raphael ; (4.)

First state undescribed.

Mr. R. Fisher.

42. Second state of the same, with several variations in the details.

Mr. James Reiss.

43. Venus seated, drying her feet after bathing, Cupid standing in front of her, with his bow in his hand; from a fine design of Raphael; (297.)

Mr. James Reiss.

44. Neptune appeasing the tempest, which Eolus had raised against the Fleet of Æneas: from a design of Raphael, called "Le quos-ego;" (352.)

First state before the retouch.

Mr. R. Fisher.

45. Orpheus, crowned with laurel, playing upon the violin, Eurydice with a sceptre or baton in her right hand, walking by his side; (395.)

Mr. R. S. Holford.

46. The Madonna seated on the clouds, with the Infant Saviour in her arms, who raises his mother's veil: from a study by Raphael; (53.)

Mr. R. S. Holford.

47. The same group with variations; (52.)

Mr. R. Fisher.

48. The Madonna and Child, with Tobit and St. Jerome: from a design by Raphael; called, "La Madonna del Pesce;" (54.)

Mr. R. S. Holford.

49. The Madonna and Child, with Elizabeth and the Infant St. John, from a design of Raphael for the Neapolitan Holy Family, called, "La Vierge au Palmier;" (62.)

Mr. R. Fisher.

50. The Madonna and Child: from a study of Raphael; (61.)

Mr. R. Fisher.

51. The Madonna lamenting over the dead body of Christ: from a design of Raphael called, "La Vierge au bras couvert;" (35.)

H.R.H. the Duke d'Aumale.

52. The Last Supper: from a design of Raphael, of which there is a drawing in the Royal Collection at Windsor; (26.)

Mr. C. S. Bale.

53. Another impression of the same, on vellum.

Mr. Alfred Morrison.

54. A representation of the sufferings of a Town during the Plague: from a design of Raphael; (417).

Proof before the inscription.

Mr. R. S. Holford.

55. S. Cecilia, accompanied by S. Paul, S. John, S. Mary Magdalen and S. Augustine: from a design of Raphael; (116.)

Mr. C. S. Bale.

56. A dance of seven naked children and two Cupids: from a design of Raphael; (217.)

Mr. C. S. Bale.

57. A Female seated at a window, in an attitude expressive of meditation, with a little dog lying at her feet, probably from a design by Parmigiano, called "La femme pensive;" (460).

Mr. C. S. Bale.

58. Christ seated on the clouds, between the Madonna and S. John, S. Paul and S. Catherine standing on either side underneath: from a design by Raphael, called "La pièce des cinq Saints;" (113.)

Unfinished proof.

Mr. R. S. Holford.

59. Finished state of the same.

Mr. R. Fisher.

60. Mary Magdalen at the feet of Christ, in the house of the Pharisee, from a design ascribed to Raphael; (23.)

Mr. George Vaughan.

61. The Madonna and Child with S. Anne, and an attendant female, from a design of Raphael, called, "La Vierge au berceau;" (62.)

Mr. R. Fisher.

62. Alexander depositing the Books of Homer in the Coffin of Darius. From a chiaro-scuro painted after a design of Raphael in one of the rooms of the Vatican; (207.)

Mr. George Vaughan.

63. St. Paul preaching at Athens, from a design by Raphael for his celebrated Cartoon; (44.)

Mr. James Reiss.

64. An Emperor encountering a Warrior, from a design of Raphael; (196.)

Mr. George Vaughan.

65. An unknown subject, called, "L'Homme aux deux trompettes;" (356.)

Mr. James Reiss.

66. Mount Parnassus, with Apollo and the Muses, and the Poets of Antiquity, from a design of Raphael; (247.)

Mr. Alfred Morrison.

67. A Bacchanalian Frieze, the idea taken from an antique Basso-relievo, which is now deposited in the Museum at Naples; (248.)

Mr. Alfred Morrison.

68. Trajan, victorious over the Dacians, entering the City of Rome; (361.)

Mr. Alfred Morrison.

69. Mary and Martha ascending the steps of the Temple, at the entrance of which Christ is seated on a throne, after a design of Raphael, called, "Notre Dame à l'Escalier;" (45.)

Mr. George Vaughan.

70. The Rape of Helen, from a design of Raphael ; (209.)
Mr. George Vaughan.
71. David cutting off the head of Goliath, from a design for the painting by Raphael in the Loggia ; (10.)
Mr. George Vaughan.
72. Veronica standing with the Sudarium ; (122.)
Mr. James Reiss.
73. Jesus Christ in the Tomb, several saints standing around, from a design probably by Francia, (30.) And a reversed copy of the same by Agostino Veneziano ; (31.)
Mr. Alfred Morrison.
74. An old man wearing a garland, making exertions to pull on his stockings, a Figure from Michael Angelo's Cartoon of Pisa ; (472.)
Mr. Alfred Morrison.
75. Peace, represented by the Figure of a female, who with her right hand grasps the hand of a winged genius, holding an olive branch ; (393.)
Mr. James Reiss.
76. Two Female figures, intended probably to represent Sybils, with two of the signs of the zodiac in the sky. From a design of Raphael ; (397.)
Mr. George Vaughan.
77. Minerva standing on a globe with a spear in her right hand ; (337.)
Mr. R. Fisher.
78. The statue of Apollo, represented standing in a niche, at the back of which is seen an iron grating. From a fine antique marble ; (333.)
Mr. R. Fisher.
79. The statue of the Apollo Belvidere ; (330.)
Mr. George Vaughan.

80. A Man bearing the base of a column ; (476.)
H.R.H. the Duke d'Aumale.
81. Two Female Figures, supporting a richly chased casket, called, " La Cassolette ;" (489.)
Mr. George Vaughan.
82. A Man seated on a bank, examining a wound in his foot ; (465.)
Mr. James Reiss.
83. Apollo standing in a niche, with the lyre in his left hand, from a design of Raphael ; (334.)
Mr. R. Fisher.
84. Venus and Cupid standing in a niche ; (311.)
Mr. James Reiss.
85. David standing with the head of Goliath at his feet, after Francesco Francia ; (12.)
Mr. R. Fisher.
86. Cleopatra, recumbent on a couch, the asp coiled round her arm. The design taken from the celebrated antique statue in the Vatican ; (199.)
Mr. R. Fisher.
87. Two Fauns carrying an Infant in a basket. From an ancient bas-relief ; (230.)
88. Prudence, from a design of Raphael ; (371.)
Mr. R. Fisher.
89. The equestrian statue of Marcus Aurelius ; (514.)
Lord Foley.

90. A Man holding a Female by the hands, from a design of Raphael ; (380.)
Mr. James Reiss.
91. The Three Graces, from an antique group ; (340.)
Mr. R. Fisher.
92. Medora, seated on the ground, caressing Angelica ; (484.)
Mr. Henry Vaughan.
93. Venus extracting a thorn from her foot, after a design of Raphael.
Undescribed by Bartsch, but enumerated in Ottley's list ; (321.)
Mr. R. Fisher.
94. Cupid and the three Graces. One of the triangular compartments of the
History of Cupid and Psyche, by Raphael, in the Farnese Palace at
Rome ; (344.)
Mr. George Vaughan.
95. Mercury flying forward in search of Psyche. From the same ; (343).
Mr. George Vaughan.
96. Jupiter caressing Cupid. From the same ; (342.)
Mr. George Vaughan.
97. Christ taken down from the Cross, from a design by Raphael ; (32.)
Mr. George Vaughan.
98. Joseph and the Wife of Potiphar. From a design by Raphael for the
painting in the Loggia of the Vatican ; (9.)
Mr. George Vaughan.
99. Entellus and Dares, from a design of Raphael ; (195.)
Mr. George Vaughan.
- 100—2. Christ and Eight of the Twelve Apostles, St. Peter, St. Andrew,
St. James the Great, St. John, St. Philip, St. Bartholomew, St.
Matthew and St. Thomas. Designed by Raphael, for the Sala dei
Palafrenieri in the Vatican ; (64—72.)
Mr. R. Fisher.

1518. 103. The Seven Virtues, from designs by Raphael. Charity (386), Faith (387), Justice (388), Fortitude (389), Temperance (390), Hope (391), and Prudence (392.)

Mr. John Dillon.

104. The Holy Family, with the Infant St. John, from a design of Raphael, commonly called "La Vierge à la longue cuisse;" (57.)

Mr. George Vaughan.

105. The Virgin and Child enthroned, from a design of Raphael; (46.)

Mr. R. Fisher.

106. The Martyrdom of St. Lawrence, from the painting by Baccio Bandinelli, in the Collection at Munich; (104.)

Mr. George Vaughan.

PORTRAITS.

107. A Man, in the Costume of the early part of the sixteenth Century, seated on a Bank playing the Guitar, said to be a portrait of Achillini, the Poet; (469.)

Mr. James Reiss.

108. Portrait of Pietro Aretino, after Titian; (613.) Photograph from the Proof in the Print Room of the British Museum.

Mr. R. Fisher.

109. An Artist, wrapped in his mantle, seated on the ground at the foot of two steps, in a meditative posture, said to be a portrait of Raphael; (496.) And two copies reversed.

Mr. R. S. Holford.

110. Four Medallion Heads of Popes.

Pius II. "ENEAS. PIVS. SENENSIS. PAPA. SECVNDVS." (Pas-savant, 292.)

Innocent VIII. "INNOCENTIVS. OCTAVVS. PONTIFEX. MAXIMVS." (Pas. 295.)

Alexander VI. "ALEXANDER. SEXTVS. P.M." (Pas. 296.)

Pius III. "PIVS TERTIVS. PONTIFEX. MAXIMVS." (Pas. 296.)

Mr. R. Fisher.

WOODCUTS.

111. The Incredulity of St. Thomas. Frontispiece to "Epistole et Evangelii Volgari Hystoriade," published at Venice in 1512.

The only woodcut known to have been executed by Marc Antonio; Photographed from a copy in the library of Mr. Henry Huth.

Mr. George William Reid.

112. Four of the set of the Small Passion, copied from Albert Dürer's woodcuts.

The Burial of Christ; (612.)

The Resurrection of Christ; (613.)

Christ appears to Mary Magdalen in the Garden; (615.)

Christ with the two Disciples at Emmaus; (316.)

Mr. R. Fisher.

113. Four more of the set of the Small Passion, copied from Albert Dürer's woodcuts.

Christ taking leave of his Mother; (389).

Christ driving the Money-changers out of the Temple; (391.)

Christ brought before the High Priest Annas; (596.)

Christ dragged before Herod; (599.)

Mr. R. Fisher.

114. Christ taking leave of his Mother, previous to his Passion. Copied from Albert Dürer's woodcut; (636.)

Mr. R. Fisher.

115. S. Christopher crossing a river with the Infant Christ on his shoulders, copied from Albert Dürer; (103.) Undescribed by Bartsch and Passavant.

Mr. R. Fisher.

116. The Madonna and Child, with S. Joseph asleep; (640.) Copied from the engraving known as the Holy Family with the butterfly, by Albert Dürer; (44.)

Mr. St. John Dent.

117. An old Man seated by the side of a Woman, giving her money from his pouch; (650.) Copied from the engraving known as "Les offres d'Amour," by Albert Dürer; (93.)

Mr. Alfred Morrison.

118. The Crucifixion, from a design of Albert Dürer; (645).

Mr. R. Fisher.

THE SCOLARS AND FOLLOWERS

OF

MARC ANTONIO.

119. The Battle of the Cutlass, by Agostino Veneziano, from a design for tapestry by Raphael; (212.)

Mr. R. Fisher.

120. Christ bearing his Cross, by Agostino Veneziano, from a design by Raphael, for the painting at Madrid; (28.)

Mr. R. Fisher.

121. Venus and Cupid, by Agostino Veneziano, from a design by Giulio Romano; (318.)

Mr. R. Fisher.

122. An Allegorical subject of a sorceress conducted in triumph on the skeleton of a colossal animal, by Agostino Veneziano, described by Bartsch as "La Carcasse;" (426.)

Mr. Alfred Morrison.

123. The Annunciation, by Jacopo Caraglio, from a design of Raphael; (Bartsch xv. 2.)

Mr. R. Fisher.

124. Venus on the Sea, by Marco da Ravenna, from a design of Raphael; (323.)

Mr. R. Fisher.

125. Venus and Cupid supported on Dolphins, by Marco da Ravenna, from a design of Raphael; (324.)
Mr. R. Fisher.
126. Juno, Ceres and Psyche, by Marco da Ravenna, from a design of Raphael; (327.)
Mr. R. Fisher.
127. The Group of Laocoon and his two sons, before the restorations; by Marco da Ravenna, with his name inscribed at full length on the pedestal; (353.)
Mr. R. Fisher.
128. The Israelites gathering Manna, by Marco da Ravenna, from a design of Raphael; (8.)
Mr. R. Fisher.
129. The Coronation of the Virgin, by The Master of the Die, considered to be from the design by Raphael for the lost Cartoon, prepared for the Altar of the Sistine Chapel;” (xv. 189. 9.)
Mr. R. Fisher.
130. Venus wounded by a thorn, from a design of Raphael, by The Master of the Die; (xv. 194. 16.)
Mr. R. Fisher.
131. A Battle Piece. Called “La Bataille au Bouclier sur la Lance,” by Jacopo Caraglio, from a design of Raphael; (xv. 93. 59.)
Mr. R. Fisher.
132. The descent of the Holy Spirit, from the Raphael Cartoon, by Jacopo Caraglio; (xv. 70. 6.)
Mr. R. Fisher.
133. St. Michael victorious over the Evil Spirit, by Niccolo Beatrice, from a design by Raphael, for the picture in The Louvre; (xv. 254. 30.)
Mr. R. Fisher.

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A SELECTION from the Engravings of Francesco Francia and Marc Antonio Raimondi with his Scholars and Followers, under the superintendence of G. W. Reid, Esq., &c., &c., Keeper of the Prints and Drawings in the British Museum.

The Work will be published in Parts, with wrapper, explanatory text, &c., complete.

Parts I to IV each containing four fine prints, after Marc Antonio Raimondi will be shortly ready, price 10s. 6d. each Part.

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ALBERT DÜRER
AND
LUCAS VAN LEYDEN.



Burlington Fine Arts Club

CATALOGUE.

1869.



LONDON:
PRINTED BY WHITTINGHAM AND WILKINS,
AT THE CHISWICK PRESS.
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ALBERT DÜRER.

* * The numeral references are to *Bartsch's "Peintre Graveur,"* vol. vii. excepting when otherwise expressed.

1.



PORTRAIT OF ALBERT DÜRER. From a drawing by the artist ; engraved by Eberhard Killian.

Mr. Alfred Morrison.

2. ANOTHER. From a picture by himself in the Munich Gallery ; engraved by François Forster. Proof before letters.

Mr. Julian Marshall.

3 *a.* ANOTHER. From a drawing of himself executed in 1498 ; engraved by Wenceslaus Hollar.

Mr. Julian Marshall.

3 *b.* PORTRAIT OF ALBERT DÜRER, GOLDSMITH, father of the painter. From a picture executed in 1497 by the Artist, now at Sion House ; engraved by Wenceslaus Hollar.

Mr. Julian Marshall.

Pieces executed with the dry point.

4. THE MAN OF SORROWS, with his arms extended. Dated 1512. (21).

Mr. Fisher.

Another impression. No. 75 *b.*

5. THE MADONNA seated with the Infant Saviour on her lap, St. Joseph and three other Saints standing behind her. (43).
Mr. J. C. Robinson.
6. ANOTHER impression. *Mr. R. S. Holford.*
7. OUR SAVIOUR seated, crowned with horns, holding a scourge in his lap. 1515. (22). (First and Second States.) *Mr. Fisher.*
Another impression of the second. No. 75 d.
8. ST. JEROME, in a rocky landscape, praying before a crucifix. 1512. (59).
Mr. Fisher.

Etchings on Iron or Copper.

9. AN ANGEL holding the Sudarium extended in the air, four other Angels in the distance below bearing the Instruments of the Passion. 1516. (26). *Mr. J. C. Robinson.*
10. A MAN mounted on an Unicorn, forcibly carrying off a Woman. 1516. (71). *Mr. Fisher.*
11. OUR SAVIOUR praying in the Garden. 1515. (19). *Mr. J. C. Robinson.*
- 12 a. A STUDY of figures. (70). *Mr. J. C. Robinson.*
- 12 b. A LANDSCAPE, with a large cannon in the foreground. 1516. (99).
Mr. J. C. Robinson.

Engravings on Copper.

13. THE CRUCIFIXION in outline. Undescribed. *Mr. Fisher.*
14. THE MADONNA seated, with the Infant Saviour on her lap, two Angels supporting a crown over her head. 1518. (39).
Mr. Fisher.
15. THE MADONNA, with the Infant Saviour, seated at the foot of a tree. (35). *Mr. Fisher.*

16. THE MADONNA seated, with the Infant Saviour, an Angel holding a crown over her head. 1520. (37). *Mr. Fisher.*
17. THE MADONNA suckling the Infant Saviour. 1519. (36). *Mr. Fisher.*
18. THE MADONNA AND INFANT SAVIOUR. (45).* *Mr. Fisher.*
- 19 *a.* ST. GEORGE, the dead dragon on the ground at his feet. (54). *Mr. Fisher.*
- 19 *b.* ST. GEORGE on horseback. (54). *Mr. Fisher.*
20. TWO ANGELS in the sky, holding the Sudarium. 1513. (25). *Mr. Fisher.*
- 21 *a.* ST. SEBASTIAN, turned to the left. (55). *Mr. Fisher.*
- 21 *b.* ST. SEBASTIAN tied to a tree, pierced with arrows. (56). *Mr. Fisher.*
22. THE MADONNA seated, suckling the Infant Christ. (34). *Mr. Fisher.*
- 23 *a.* ST. CHRISTOPHER, turned to the left, fording a river with the Infant Saviour on his shoulders. 1821. (51). *Mr. Fisher.*
- 23 *b.* ST. CHRISTOPHER, turned to the right, the subject treated somewhat differently. 1821. (52). *Mr. Fisher.*
24. THE MADONNA and Child, with St. Joseph asleep, a butterfly on the ground on the right. (44). *Mr. James Reiss.*
- See also Nos. 26 and 91.
25. TWO FEMALE SAINTS, one of them with an Infant in her arms. (29). *Mr. James Reiss.*

* This print is erroneously ascribed by Bartsch to Albert Durer, and by Passavant to Marc Antonio. It is by some later artist, the component parts of the landscape and figure being copied and adapted from several of the woodcuts by Albert Durer. See "Fine Arts Quarterly," New Series, vol. i. p. 404.

26. ANOTHER impression of No. 24. *Mr. Alfred Morrison.*
27. THE PRODIGAL SON. Presumed to be a likeness of the Artist when about the age of twenty-eight. (28). *Mr. Broadhurst.*
28. THE MADONNA seated, with the Infant Saviour, holding in her hand a pear. (41). *Mr. St. John Dent.*
 Another impression. No. 77 a.
29. ANOTHER impression of No. 27. *Mr. George Vaughan.*
30. THE MADONNA with the Infant Saviour in swaddling clothes asleep in her lap. 1520. (38). *Mr. St. John Dent.*
31. THE MADONNA, with the Infant Saviour playing with a bird, a monkey on the ground in front. (42). *Mr. St. John Dent.*
32. ANOTHER impression. *Mr. Alfred Morrison.*
33. THE NATIVITY, with St. Joseph drawing water from a well. (2). *Mr. St. John Dent.*
34. ANOTHER impression. *Mr. George Vaughan.*
35. ADAM AND EVE. A tablet on the left inscribed, "Albertus Durer, Noricus faciebat. 1504." (1). *Mr. Fisher.*
36. ANOTHER impression. No. 41. *Mr. St. John Dent.*
- 37 a. THE MADONNA with a crown and a sceptre, with the Infant Saviour in her arms, standing upon a crescent. 1516. (32). *Mr. Fisher.*
- 37 b. THE MADONNA, with the Infant Saviour in her arms, standing upon a crescent. 1514. (33). *Mr. Fisher.*
- 37 c. THE MADONNA crowned, with flowing hair, holding the Infant Saviour on her left arm, standing upon a crescent. 1508. (31). *Mr. Fisher.*
- 37 d. THE MADONNA, with flowing hair, holding the Infant Saviour in her arms, standing upon a crescent. (20). *Mr. Fisher.*

38. FIVE OF THE APOSTLES.

a. ST. PHILIP, with a book, and a staff surmounted by a cross.
1526. (46).

b. ST. BARTHOLOMEW with a book and a knife. 1523. (47).

c. ST. THOMAS, with a book and a lance. (48).

d. ST. SIMON holding a saw. 1523. (49).

e. ST. PAUL holding a book, his sword on the ground at his feet.
1515. (50). *Mr. Fisher.*

39 and 40. THE PASSION OF CHRIST.

Christ standing by a pillar, crowned with thorns. Dated 1509. (3).

Christ praying in the Garden. 1508. (4).

The Betrayal in the Garden. 1508. (5).

Christ brought before the High Priest. 1512. (6).

Christ before Pilate. 1512. (7).

The Flagellation. 1512. (8).

The Crowning with Thorns. 1512. (9).

The Presentation to the People. 1512. (10).

Pilate washing his hands. 1512. (11).

Christ bearing His Cross. 1512. (12).

The Crucifixion 1511. (13).

The Descent into Limbo. (14).

The Deposition. 1507. (15).

The Burial. 1512. (16).

The Resurrection. 1512. (17).

St. Peter and St. John healing the Cripple. 1513. (18).

Mr. St. John Dent.

Other impressions. No. 90.

41. Another Impression of No. 35. *Mr. R. S. Holford.*
See also Nos. 35 and 36.
42. ST. JEROME seated in his chamber writing. 1515. (60). *Mr. R. S. Holford.*
See also Nos. 96 and 97.
- 42.* FIVE COPIES BY ALOIS PETRAK, from extremely rare prints at Vienna :—
- a. ST. JEROME. (62).
 - b. THE VERONICA. (64).
 - c. JUDGMENT OF PARIS. (65).
 - d. THE COURIER. (81).
 - e. ST. JEROME, (woodcut.) (115). *Mr. Fisher.*
43. THE CONVERSION OF ST. HUBERT. The Saint on his knees in the forest of Ardennes, before the Stag with the Crucifix between its antlers. (57). *Mr. Barker.*
See also Nos. 98—101.
44. DIANA seated caressing a Stag, Apollo on the left drawing his bow. (68). *Mr. Alfred Morrison.*
45. PORTRAIT OF ALBERT, Elector of Mentz. 1823. (103). *Mr. Alfred Morrison.*
46. PORTRAIT OF ERASMUS, seated at a desk, writing. 1526. (107). *Mr. Fisher.*
47. PORTRAIT OF BILIBALD PIRKHEIMER. 1524. (106). *Mr. St. John Dent.*
Another impression. No. 49 b.
48. A COAT OF ARMS. A Lion rampant, with a Cock for the crest. (100). *Mr. James Reiss.*
Another impression. No. 52 a.
- 49 a. PORTRAIT OF PHILIP MELANCTHON. 1526. (105). *Mr. Alfred Morrison.*
- 49 b. PORTRAIT OF BILIBALD PIRKHEIMER. 1524. (106). *Mr. Alfred Morrison.*

50. AN ESCUTCHEON, bearing a skull, in front of a lady dressed in the German fashion. (101). *Mr. Alfred Morrison.*
 Another impression. (No. 52 *b*).
51. A GROUP OF FIVE WARRIORS, one of them on horseback wearing a turban. (88). *Mr. St. John Dent.*
- 52 *a*. ANOTHER impression of No. 48. *Mr. Alfred Morrison.*
- 52 *b*. ANOTHER impression of No. 50. *Mr. R. S. Holford.*
53. THE SMALL CIRCULAR CRUCIFIXION. Engraved for the hilt of the sword of the Emperor Maximilian. (23). *Mr. William Mitchell.*
54. REPETITION of the same. *Mr. George Vaughan.*
 See also Nos. 75 *a* and *c*.
55. THE PENITENCE OF ST. CHRYSOSTOM. The King's Daughter seated under a rock, suckling her infant; in the far distance on the left, the Saint on his hands and knees. (63). *Mr. George Vaughan.*
56. A GROUP OF SATYRS and Women quarrelling. A winged child escaping to the right. (73). *Mr. George Vaughan.*
57. ANOTHER impression. *Mr. R. S. Holford.*
58. ANOTHER impression. *Mr. James Reiss.*
59. THE WINGED FIGURE of a naked female standing upon a globe in mid-air. An extended and highly picturesque landscape in the distance beneath. Called "La grande Fortune." (77).
Mr. F. Seymour Haden.
60. ANOTHER impression. *Mr. George Vaughan.*
61. ANOTHER impression. *Mr. Broadhurst.*

62. ANOTHER impression. *Mr. Alfred Morrison.*
63. A SEA MONSTER carrying off a nymph, called, "The Rape of Amymone." (71). *Mr. Alfred Morrison.*
64. ANOTHER impression. *Mr. F. Seymour Haden.*
65. A NAKED WOMAN, with an Infant, and a Satyr piping. (69). *Mr. Fisher.*
66. A PEASANT, walking, in conversation with a woman. (83). *Mr. Alfred Morrison.*
67. A MAN in a Turkish dress, followed by a woman with a child in her arms. (85). *Mr. Fisher.*
- 68 a. A HORSEMAN galloping towards the left, called "The little Courier." (80). *Mr. Fisher.*
- 68 b. A LADY ON HORSEBACK, a Man at her side bearing a halberd. (82). *Mr. Fisher.*
69. A MAN with cooking utensils in his hand, and a bird on his shoulder, in company with a woman, called "The Cook and his Wife." (84). *Mr. Alfred Morrison.*
- 70 a. ST. ANTHONY seated without the walls of a city, reading. 1519. (58). *Mr. St. John Dent.*
- 70 b. ANOTHER impression. *Mr. F. Seymour Haden.*
71. Three men in conversation, one of them holding a basket of eggs. (86). *Mr. Fisher.*
- 72 a. A COUNTRYMAN with a basket of eggs on the ground before him. 1519. (89). *Mr. Alfred Morrison.*

- 72 *b*. A COUNTRYMAN and a Woman dancing. 1515. (90).
Mr. Alfred Morrison.
73. A WILD MAN, attempting to ill-treat a female, called "Le Violent."
Mr. Fisher.
74. A MAN holding a Standard. (87).
Mr. Fisher.
75. (*a* and *c*). DUPLICATE impressions of No. 54.
(*b*). CHRIST standing. (21).
(*d*). CHRIST seated and crowned with thorns. (22).
(*e*). CHRIST standing naked and crowned with thorns. (20).
Mr. R. S. Holford.
- 76 *a*. A HORSE turned to the left, a warrior in armour standing behind him. (96).
Mr. George Vaughan.
- 76 *b*. THE SAME SUBJECT, larger, and somewhat differently treated. (97.)
Mr. George Vaughan.
- 77 *a*. ANOTHER impression of No. 28.
Mr. George Vaughan.
- 77 *b*. ANOTHER impression of No. 31.
Mr. George Vaughan.
78. A MAN seated asleep by a stove; a naked woman, with an attendant demon, whispering in his ear. In the front on the left is a winged child on stilts. (76).
Mr. George Vaughan.
79. AN OLD MAN seated by a Woman on the grass; his horse tied to a tree in the distance on the right. (93).
Mr. Fisher.
80. A GROUP of four naked Women, with a globe suspended over them, on which is inscribed the letters O. G. H. and the date 1497.
Mr. St. John Dent.

81. ANOTHER impression. *Mr. Alfred Morrison.*
82. ST. JEROME kneeling at his devotions, in a rocky landscape. (61).
Mr. James Reiss.
83. ANOTHER impression. *Mr. Fisher.*
84. A LADY AND GENTLEMAN walking, the figure of Death behind a tree
on the right. (94). *Mr. Salting.*
85. ANOTHER impression. *Mr. Fisher.*
86. A FEMALE FIGURE with wings, seated in a contemplative posture,
and surrounded by philosophical and other instruments. A winged
child seated aloft above her. In mid-air on the left is a scroll,
supported by a bat-like animal, inscribed "MELENCOLIA I." 1515.
(74). *Mr. F. Seymour Haden.*
87. ANOTHER impression. *Mr. Alfred Morrison.*
88. ANOTHER. *Mr. Broadhurst.*
89. ANOTHER. *Mr. Salting.*
90. OTHER impressions of Nos. 39 and 40. *Mr. R. S. Holford.*
91. ANOTHER impression of No. 24. *Mr. R. S. Holford.*
92. AN ARMED WARRIOR, with his lance on his shoulder, riding towards the
left; followed by a Demon, who clutches at him from behind. A
ghastly figure, typical of Death, riding at the Warrior's side, holds
up an hour-glass before him. Dated 1513. Called, "The Knight of
Death." (98). *Mr. F. Seymour Haden.*
93. ANOTHER impression. *Mr. George Vaughan.*
94. ANOTHER. *Mr. Alfred Morrison.*

95. ANOTHER. *Mr. Fisher.*
96. ANOTHER impression of No. 42. *Mr. F. Seymour Haden.*
97. ANOTHER impression. *Mr. William Mitchell.*
98. ANOTHER impression of No. 43. *Mr. George Vaughan.*
99. ANOTHER. *Mr. Alfred Morrison.*
100. ANOTHER. *Mr. R. S. Holford.*
101. ANOTHER. *Rev. John Griffiths.*
102. THE CRUCIFIXION, with the four Maries and St. John at the foot of the Cross. (24). *Mr. C. S. Bale.*
103. ANOTHER impression. *Mr. Alfred Morrison.*
- 104 *a.* FOUR WINGED CHILDREN, and a Witch riding upon a Goat. (67). *Mr. Fisher.*
- 104 *b.* THREE WINGED CHILDREN, one of them holding a helmet, the others blowing trumpets. (66). *Mr. Fisher.*
- 105 *a.* A NAKED FEMALE FIGURE, standing upon a globe, called "La petite Fortune." (78). *Mr. Fisher.*
- 105 *b.* A MAN with a luminous glory round his head, holding in one hand a pair of scales, and in the other a sword, seated upon a lion, called "La Justice." (79). *Mr. Fisher.*

Engravings on Wood.

106. THE LIFE OF THE MADONNA, a set of twenty pieces including the title. (75-94). *Mr. Fisher.*
107. THE APOCALYPSE OF ST. JOHN THE EVANGELIST, a set of sixteen pieces. (1-16). *Mr. Fisher.*
- 107.* THE LARGE PASSION. (4—15). Six impressions. *Mr. Henry F. Holt.*
108. A COLOSSAL HEAD OF CHRIST. (Appen. 26). *Dr. Percy.*
109. CHRIST on the Cross, with three Angels holding chalices for his blood. On two blocks. (58). *Mr. Fisher.*
110. THE HOLY FAMILY, with two Angels holding a crown over the Virgin's head. (102). *Mr. Fisher.*
- 111 *a.* ST. CHRISTOPHER carrying the Infant Saviour on his shoulders across a river. 1511. (103). *Mr. Fisher.*
- 111 *b.* THE LAST SUPPER. 1523. (53). *Mr. Fisher.*
112. ST. CHRISTOPHER, fording a river with the Infant Saviour upon his shoulders. (105). *Mr. Fisher.*
- 113 *a.* THE HOLY FAMILY. St. Anne receiving the Infant Saviour from the hands of the Virgin. 1511. (96). *Mr. Fisher.*
- 113 *b.* THE HOLY FAMILY, a composition of nine figures and two Angels with musical instruments. 1511. (97). *Mr. Fisher.*
- 114 *a.* THE MADONNA AND CHILD surrounded with angels, two of them holding a crown above the Madonna's head. 1518. (101).
- 114 *b.* THE ADORATION OF THE MAGI. (3). *Mr. Fisher.*
115. COMBAT of men and women. Inscribed "*Ercules.*" (127). *Mr. Fisher.*

116. PORTRAIT OF ULRIC VARNBULER, in a large hat, life size. Printed in Chiar'oscuro. (155). *Dr. Percy.*
117. THE FIGURE OF A RHINOCEROS. 1515. (136). *Dr. Percy.*
118. THE MARTYRDOM of the Ten Thousand Saints of Nicomedia. (117). *Mr. Fisher.*
119. THE TRIUMPHAL CAR of the Emperor Maximilian. The first of the series of eight pieces, giving the figure of the Emperor seated and crowned by the Virtues. (139). *Dr. Percy.*
120. THE TRINITY, with God the Father supporting the body of the Saviour. (122). *Mr. William Mitchell.*
121. THE MARTYRDOM OF ST. CATHERINE. (120). *Mr. Fisher.*
- 122 *a.* PORTRAIT OF THE EMPEROR MAXIMILIAN, with the arms above. (153). *Mr. William Mitchell.*
- 122 *b.* PORTRAIT OF THE EMPEROR MAXIMILIAN, an inscription on a scroll above. (154). *Dr. Percy.*
- 123 *a.* PORTRAIT OF ALBERT DURER, in profile. With the inscription and verses, before the monogram. (156). *Mr. W. Bell Scott.*
- 123 *b.* ANOTHER impression, with the monogram. *Dr. Percy.*

Drawings.

124. TWO TURKS walking, followed by a Negro slave. Pen, tinted with water-colours. From the Lawrence Collection. (Robinson, 524). *Mr. Malcolm.*
125. STUDY of the standing figure of a Stork. Dated 1517. Pen. *Mr. R. S. Holford.*

126. FEMALE FIGURE. Pen washed. Inscribed "Eine Nürembergerin als man zur Kirche geht." (A Nuremberg woman as she goes to church.) *Mr. Malcolm.*
127. THE VIRGIN AND CHILD, with Saint Elizabeth. In colours. Dated 1514. *Mr. William Mitchell.*
128. TWO STUDIES on the same sheet of the Muzzle of an Ox. In colours, with the monogram of the Artist, and dated 1523. (Robinson, 523.) *Mr. Malcolm.*
129. THE CASTLE OF NUREMBERG. Study from Nature in water-colours. From the Lawrence Collection. (Robinson, 521). *Mr. Malcolm.*
130. A KNIGHT with a trophy of arms. Dated 1518. *Mr. R. S. Holford.*
131. THE WING OF A KING FISHER, highly finished in colours. Dated 1518. From the Esdaile Collection. *Mr. Alfred Morrison.*
132. THE BACK OF A KINGFISHER, highly finished in colours. From the Esdaile Collection. *Mr. Alfred Morrison.*
133. A BEETLE. Highly finished in colours. Dated 1505. *Mr. C. S. Bale.*
134. A STUDY OF MARIGOLDS. Highly finished in colours. *Mr. C. S. Bale.*
- 135 *a.* STUDY of the Virgin and Child. In pen. *Mr. C. S. Bale.*
- 135 *b.* ANOTHER similar study of the same subject, also in pen. *Mr. C. S. Bale.*
136. STUDIES from Nature of wild flowers; a lily of the valley, and a species of blue nettle. (Robinson, 522). *Mr. Malcolm.*
- 137 *a.* STUDIES of the wings of a bittern. Dated 1515. In colours. *Mr. C. S. Bale.*
- 137 *b.* STUDY of the body of a jay. (Dated 1509.) Highly finished in colours. *Mr. C. S. Bale.*

138. STUDY of a buttercup and a root of red clover. In colours.
Mr. C. S. Bale.
139. HEAD OF A YOUNG MAN, seen full face. Dated 1520. Black
chalk. *Mr. C. S. Bale.*
140. PORTRAIT of Bilibald Pirkheimer. A copy from the print. (106).
Mr. Charles Bowyer.
- See No. 47.
141. THE HOLY FACE, or St. Veronica. Same design as the well-known
etching. (26). (Robinson, 530.) *Mr. Malcolm.*
142. STUDY of a foot, nearly of the full size, with the bones also drawn
in the same pose as the sketch. From the Crozat Collection.
(Robinson, 519). *Mr. Malcolm.*
143. A SKELETON with a scythe in his hand, riding on an old half-
starved horse, evidently intended as an impersonation of Death.
Inscribed "Memento Mei." (Robinson, 518). *Mr. Malcolm.*
144. TWO STANDING FIGURES, respectively St. Catherine and St. Barbara.
Charcoal drawing on light brown tinted paper. 1514. (Robinson,
528). *Mr. Malcolm.*
145. STUDY of the Head of a Boy, with curling hair. Dated 1508. Pen
and bistre. (Robinson, 522). *Mr. Malcolm.*
146. THE VIRGIN seated on the ground, holding the Infant Saviour in
swaddling clothes on her knees. Pen drawing in Indian ink.
(Robinson, 529.) *Mr. Malcolm.*
147. HEAD OF A CHILD, or Amorino, of small life size. 1508. Black
chalk, heightened with white, on dark green prepared ground.
(Robinson, 527). *Mr. Malcolm.*
148. PROFILE HEAD of a young Man who wears a raised broad-brimmed
hat, and his mantle fastened with loops up to the throat. Dated
1518. Black chalk and charcoal. *The Earl of Warwick.*

149. STUDY for the head of the Virgin. Apparently a life study from a head of his wife Agnes Frey. Silver point drawing heightened with white, on light red tinted ground. (Robinson, 525).
Mr. Malcolm.
150. SHEET OF TWO STUDIES, from the life, of a nude standing female figure with a mirror in her hand; two separate views of the figure in the same pose. Silver point drawing, on light cream tinted prepared ground. From the Reynolds and Lawrence Collections. (Robinson, 526).
Mr. Malcolm.
151. HEAD of a young Man with thick close curling hair. 1503. Pen, heightened with white. From the Collection of Count Nils Barck.
Mr. Frederick Locker.
152. HOLY FAMILY. The Virgin with the Infant Saviour standing in her lap, is seated under a large tree. In pen. From the Collection of Samuel Rogers. (Robinson, 517).
Mr. Malcolm.
153. AN ANGEL playing upon the guitar. Dated 1491. Silver point heightened with white on prepared paper. From the Lawrence, Woodburn, and Hawkins Collection.
Mr. William Mitchell.
154. DEATH holding the train of a female over his right arm, and raising his left arm in derision. Pen.
Mr. William Mitchell.
155. THE TAKING OF CHRIST, a composition of many figures. Pen and bistre.
Mr. R. S. Holford.
156. TWO OLD MEN'S HEADS. Dated 1520. Silver point on prepared paper.
Mr. R. S. Holford.
157. FOUR NAKED WOMEN. Pencil on vellum. The same composition as No. 80.
Mr. Fisher.



LUCAS VAN LEYDEN.

Etchings and Engravings.

158.



OLY FAMILY. (39).

Mr. R. S. Holford.

159 *a.* ST. GEORGE AND THE FAIR SABRINA. (121).

b. THE TEMPTATION OF ST. ANTHONY. (117).

c. ST. CHRISTOPHER. (108).

Mr. W. Bell Scott.

160 (*a to n*). THE SMALL PASSION.

The Last Supper. (43).

Christ praying in the Garden. (44).

Christ taken in the Garden. (45).

Christ brought before the High Priest. (46).

Christ blindfolded and insulted by the servants of the
High Priest. (47).

The Flagellation. (48).

Christ crowned with Thorns. (49).

Pilate presenting Christ to the people. (50).

Christ bearing his Cross. (51).

The Crucifixion. (52).

The Madonna wailing over the dead body of Christ. (53).

The Descent into Limbo. (54).

The Burial of Christ. (55).

The Resurrection of Christ. (56).

Mr. R. S. Holford.

161. THE BAPTISM OF JESUS CHRIST. (40). *Mr. Fisher.*

162. THE CRUCIFIXION, a composition of more than ninety figures. First and undescribed state, before an injury which appears in the sky was worked over and hidden. (74). *Mr. Fisher.*

163. PORTRAIT OF THE EMPEROR MAXIMILIAN. Half length. The Copy. (172). *Mr. R. S. Holford.*

In the original print the head is turned the opposite way.

163 *a.* ANOTHER impression of the Copy. *Mr. Henry F. Holt.*

164 *a.* PORTRAIT OF LUCAS VAN LEYDEN, at the age of thirty-one. (173). *Mr. W. Bell Scott.*

b. A HALF-LENGTH PORTRAIT of a young Man holding a skull, generally supposed to be a portrait of the Artist himself. (174). *Mr. Julian Marshall.*

165 *a.* A SURGEON performing an operation on a countryman's ear. (156). *Mr. F. Seymour Haden.*

b. THE BEGGARS. (143). *Mr. W. Bell Scott.*

c. A COMPOSITION of grotesque ornaments. (164). *Mr. W. Bell Scott.*

166. THE ADORATION OF THE MAGI. (37). *Mr. Fisher.*

167. JESUS CHRIST PRESENTED TO THE PEOPLE. (71). *Mr. Fisher.*

168 *a.* LAMACH AND CAIN. (14). *Mr. W. Bell Scott.*

b. THE BEHEADING OF ST. JOHN. (111). *Mr. W. Bell Scott.*

c. THE VIRGIN and St. Elizabeth. (79). *Mr. W. Bell Scott.*

169. MARY MAGDALEN returning to the pleasures of the world; called
 "The Dance of the Magdalen." (122). *Mr. F. Seymour Haden.*
170. ANOTHER impression. *Mr. R. S. Holford.*
171. DAVID playing the Harp before Saul. (27). *Mr. St. John Dent.*
172. ANOTHER impression. *Mr. R. S. Holford.*
173. THE MONK SERGIUS, killed by Mahomet. (126). *Mr. Broadhurst.*
174. DALILAH cutting off the hair of Samson. (25). *Rev. John Griffiths.*
175. THE RESURRECTION OF LAZARUS. (42). *Mr. R. S. Holford.*
176. THE REPOSE IN EGYPT. The Madonna represented suckling the
 Infant Saviour. (38). *Mr. Fisher.*
177. THE RETURN OF THE PRODIGAL SON. (78). *Mr. St. John Dent.*
178. SUSANNAH and the Elders. (33). *Mr. Fisher.*
179. ANOTHER impression of No. 176. *Mr. R. S. Holford.*
180. THE MILKMAID. (158). *Mr. Fisher.*
181. VIRGIL suspended from a Window in a basket. (136).
Mr. George Vaughan.
- 182 *a.* JOSEPH escaping from the Wife of Potiphar. (20).
b. LOT AND HIS DAUGHTERS. (16).
c. THE WIFE OF POTIPHAR accusing Joseph. (21).
Mr. George Vaughan.
183. MARS, VENUS, AND CUPID. (137). *Mr. Broadhurst.*

Drawings.

184. THE PAINTER'S OWN PORTRAIT, 1524, the original design for the Etching (see No. 164 *a*), which is dated 1525, a year later. It represents the Painter life size, the face three quarters turned to the right, his coat fitting close up to the throat, over the band of the shirt, which is drawn together by a thin tape.

The Earl of Warwick.

185. LIFE SIZE HEAD of a Witch or Fury. Highly finished drawing in Italian chalk. (Robinson, 548.)

Mr. Malcolm.



In the Glass Case at the end of the Room are exhibited, by the Marquis d'Azeglio, an interesting Collection of

VETRI ARTISTICI

or paintings fixed upon glass or rock crystal. These Vetri are called sometimes in France *Verres Eglomisés*.

The origin of this art may be traced to the Roman funereal glasses of the first Christian era, found fixed into the mortar of the catacombs at Rome. A tradition of the art seems to have been preserved at Constantinople; and after the conquest of that city by the Crusaders in 1204, Byzantine artists were no doubt removed to Venice, and introduced there the various processes with which they were acquainted.

The Collection, although but lately commenced, may give an approximate idea of the various periods of this art from a remote date to the present time.

It is rather astonishing that this branch of art should have fallen almost into oblivion. This appears to be the first attempt at forming such a Collection, and it will, no doubt, be found well deserving of the attention of connoisseurs.



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3

RAPHAEL SANZIO
AND
MICHEL-ANGELO
BUONARROTI.

Burlington Fine Arts Club
CATALOGUE.

1870.



LONDON:
PRINTED BY METCHIM AND SON,
20, PARLIAMENT STREET, S.W.
1870.



ORIGINAL DRAWINGS
BY
RAPHAEL SANZIO.

FRONT ROOM—SECOND FLOOR.

I.



- STUDY OF A NUDE FIGURE.** A pen drawing in bistre of the painter's later period; probably one of a series of the Labours of Hercules. A similar subject exists in the Windsor collection. (183).* *John Malcolm, Esq.*
2. **ST. MICHAEL SUBDUING SATAN.** Drawing in bistre for the picture in the Louvre, painted for Francis I. in 1517. This drawing was in the Vallardi collection. *Henry Vaughan, Esq.*
3. **A SHEET OF STUDIES OF ANGELS** for the upper part of "The Dispute of the Sacrament." Executed in Italian chalk. Date about 1508. (174). *John Malcolm, Esq.*
4. **STUDY OF FIGURES** for the lower part of "The Dispute of the Sacrament." Pen and ink drawing, date about 1508. *Henry Vaughan, Esq.*

* The numbers appended at the end of the description of each of Mr. Malcolm's drawings are those of the printed catalogue of the Malcolm collection.

5. HOLY FAMILY (ascribed to Raphael), probably a preliminary drawing for *La Perla* in Madrid. Executed in charcoal or black chalk, strengthened with the pen in bistre. (185). *John Malcolm, Esq.*

6. SEATED FIGURE OF A DRAPED FEMALE. An early drawing, displaying the influence of Perugino. Lawrence collection. (161).
John Malcolm, Esq.

7. BUST PORTRAIT OF A YOUNG MAN. Drawn with a silver point, and heightened with white, on light green prepared ground. First manner, period probably 1505. (167). *John Malcolm, Esq.*

8. SEPARATION OF THE LIGHT FROM THE DARKNESS, a study in bistre heightened with white, for the ceiling-frescoes—"Raphael's Bible"—in the Loggie of the Vatican. The style in the painter's last manner, shows the influence of Michel-Angelo. Lawrence collection. A similar subject Dr. Ruland states to be "in the collection of the Marchese Branaleoni at Gubbio."
Henry Vaughan, Esq.

9. STUDY OF A STANDING DRAPED FIGURE. On the reverse is another figure; both in Italian chalk. The early Roman period; date about 1509. Lawrence collection. (171). *John Malcolm, Esq.*

10. VENUS RECLINING ON A COUCH, surrounded by amorùsi. Pen drawing in bistre. The subject is not otherwise known; date about 1518. (182). *John Malcolm, Esq.*

11. MADONNA AND CHILD: study in chalk for the upper portion of the "Madonna di Fuligno;" the only alteration being in the left leg of the Infant. The group is engraved by Marc Antonio. The picture was painted about 1511, to which period this drawing belongs.
Henry Vaughan, Esq.

12. FOUR SEATED FIGURES OF CARDINALS: study for one of the frescoes in the Piccolomini Library, Sienna: silver point; date about 1502. (160). *John Malcolm, Esq.*

13. THREE NUDE FIGURES : studies probably from the life : the subject not known : in the master's middle manner : date 1510-12 : pen drawing in bistre. The drawing was in the Richardson, Reynolds and Mackintosh collections. (180.) *John Malcolm, Esq.*

14. THE MADONNA WITH THE INFANT CHRIST AND ST. JOHN : a study in red chalk : subject never carried out as a picture : the style is of the Florentine period ; date about 1508. This drawing was in the catalogue of the Woodburn sale ascribed to Correggio : it has since been assigned by the late Mr. Woodward and others to Raphael. (See photograph of drawing of the same subject in the Louvre. No. 14A.) *Henry Vaughan, Esq.*

15. PORTRAIT HEAD, believed to be the portrait of Perugino : executed in black chalk ; date about 1508. The drawing was in the collections of Lawrence and of the King of Holland. (172.) *John Malcolm, Esq.*

16. HOLY FAMILY. A pen drawing in bistre, study for the "Madonna della Casa Canigiani" in Munich. Two other *John Malcolm, Esq.*

17. MADONNA AND THE INFANT CHRIST AND ST. JOHN : a study in pen and ink : subject never carried out as a picture. The style is of the Florentine period ; date about 1508. *John Malcolm, Esq.*

18. HEAD OF VENUS. A fragment of a Cartoon, in black chalk. The composition in which this head occurs is best known from the engraving by Ag. Veneziano, representing Venus and Cupid. *John Malcolm, Esq.*

19. BUST PORTRAIT OF A FEMALE. Executed in black chalk. Woodburn engraved this drawing in fac-simile in his "Lawrence Gallery," and he has styled it a portrait of the sister of Raphael. It is noticed by Passavant. *John Malcolm, Esq.*

20. HALF-LENGTH PORTRAIT FIGURE OF A FEMALE. Drawing in black chalk. Noticed by Passavant. *John Malcolm, Esq.*
21. STUDY FOR THE HEAD OF ONE OF THE APOSTLES IN THE TRANSFIGURATION. Drawn in black chalk. It is engraved in the Lawrence Gallery. *John Malcolm, Esq.*
22. HEAD OF A FEMALE with downcast eyes, said to be a portrait of Raphael's sister, but more probably a drawing for a Madonna. Silver point drawing on cream coloured prepared ground. This drawing is well-known from the fac-simile by Lewis in Ottley's Italian School of Design. It is described by Passavant. *John Malcolm, Esq.*
23. DRAWING OF PORTION OF THE COMPOSITION OF THE ENTOMBMENT. A panel picture now in the Borghese Gallery in Rome. A pen drawing in bistre. See also the studies numbered 26, 30, and the engraving of the latter by Bonasone, No. 124. *John Malcolm, Esq.*
24. STUDY OF THE HEAD OF A CHILD. A drawing in silver point on cream coloured prepared ground. *John Malcolm, Esq.*
25. HEAD OF A YOUNG MAN, with flowing hair, looking upwards towards the left. Italian chalk. The study for the head of St. James the Greater, in the picture of the Coronation of the Virgin, now in the Vatican. It is engraved in fac-simile in Ottley's Italian School of Design, but is there erroneously termed the head of an angel for the "Disputa." Noticed by Passavant. *John Malcolm, Esq.*
26. DRAWING OF PORTION OF THE COMPOSITION OF THE ENTOMBMENT. A panel picture in the Borghese Gallery in Rome. A pen drawing in bistre. See also the studies numbered 23, 30, and 50. *John Malcolm, Esq.*
27. ENGRAVING IN FAC SIMILE of the Study of the Composition of the Entombment, in the Louvre. *Henry Vaughan, Esq.*

28. FIRST DESIGN FOR A PICTURE. On a raised platform or throne, with steps leading up to it, are seated two male figures.
John Malcolm, Esq.
29. VENUS. Preliminary Study for the composition engraved by Marc Antonio (Bartch No. 311). Drawing in silver point, on pale reddish buff tinted prepared ground.
John Malcolm, Esq.
30. DRAWING OF PORTION OF THE COMPOSITION OF THE EMTOMBMENT. A panel picture in the Borghese Gallery in Rome. A pen drawing in bistre. (See also studies numbered 23 and 26). *C. S. Bale, Esq.*
31. HEAD OF A SOLDIER IN THE CONVERSION OF ST. PAUL. Drawing in color.
T. Woolner, Esq.
32. THE ASCENSION OF OUR LORD FROM THE TOMB. A composition of several figures ; sketched with a pen. No painting is known of it. In the Windsor collection, there are finished drawings of some of the figures, and there is another design for the composition in the collection at Lille
William Mitchell, Esq.
33. BUST PORTRAIT OF A YOUNG MAN. Pen drawing in bistre.
Frederick Locker, Esq.
34. STUDY FOR HEAD OF ST. PETER in the Cartoon of " the Beautiful Gate." *R. P. Roupell, Esq.*
35. THE HOLY FAMILY. Drawing in bistre. *Frederick Locker, Esq.*
36. EVE TEMPTED BY THE SERPENT. Pen drawing in bistre.
H. Vaughan, Esq.
37. ST. AGATHA. Drawing in bistre, heightened with white.
William Mitchell, Esq.
38. STUDY of Figure for the picture of the Sposalizio at Milan.
Frederick Locker, Esq.

39. STUDY for a composition of the Last Supper, ascribed to Raphael.
From Sir Joshua Reynolds' collection. *F. T. Palgrave, Esq.*



The following Drawings by Raphael and Michel-Angelo, lent by Her Majesty the Queen, numbered from 40 to 71 inclusive, have been returned to Windsor, and they are now represented by photographs the size of the originals, which have kindly been contributed by order of Her Majesty.

40. HEADS of Virgil, Dante, and Homer, from the Parnassus.
41. SKETCH in black chalk for the figure of Poetry in the Stanza Della Segnatura.
42. EARLY STUDY for the Canigiani Holy Family at Munich. Pen drawing.
43. STUDY in red chalk for "La Vierge au Berceau," in the Louvre.
44. SKETCH for the Disputa.
45. SKETCH OF FIGURES in the lower part of The Disputa.
46. CUPID AND THE GRACES. Sketch for Fresco, in The Farnesina.
47. THE THREE GRACES
48. STUDY of the Head of the Virgin, after Perugino.
49. FIRST SKETCH of the Expulsion from Paradise.
50. EARLY pen and ink copy of the Group of the Virgin from the Borghese Entombment.

R A P H A E L.

51. STUDY for the Sacrifice of Isaac.
52. STUDY for the Miraculous Draught.
53. THE DIVIDING OF THE LAND.
54. THE CHARGE TO PETER.
55. SKETCH for the "Madonna del Impannata."
56. STUDY of Draperies for the "Disputa."
57. UNFINISHED SKETCH in red chalk of the Massacre of the Innocents.







ORIGINAL DRAWINGS

BY

MICHEL-ANGELO BUONARROTI.

FRONT AND BACK ROOMS - SECOND FLOOR.

58.



HEAD of a Female.

59. WOMAN holding a Mirror.

60. THE CRUCIFIXION.

61. THE RESURRECTION.

62. STUDY for the Composition of the Labours of Hercules.

63. CHRIST RISING FROM THE TOMB. Black chalk.

64. ANOTHER STUDY for the Composition of the Labours of Hercules.

65. BACCHANALS. Red chalk.

66. ANOTHER STUDY for the Composition of the Labours of Hercules.
67. DANCING FAUN.
68. THE ARCHERS. Red chalk.
69. PROMETHEUS. Black chalk.
70. THE FALL OF PHAETON.
71. HOLY FAMILY. Black chalk.
72. STUDY FOR THE HEAD OF SAINT BARTHOLOMEW, in the fresco of the Last Judgment in the Sistine Chapel. Drawn in charcoal and black chalk. Engraved in fac simile by Lewis for Ottley's Italian School of Design. From Sir T. Lawrence's collection.
John Malcolm, Esq.
73. PRELIMINARY STUDY FOR ONE OF THE FIGURES IN THE FRESCO OF THE LAST JUDGMENT.
John Malcolm, Esq.
74. PRELIMINARY STUDY for the Figure of Haman, painted in one of the angles of the ceiling of the Sistine Chapel. A shaded drawing in red chalk.
John Malcolm, Esq.
75. THE FLAGELLATION OF OUR SAVIOUR. A first design for the well known composition, painted from M. Angelo's designs, by Sebastiano del Piombo, in the church of San Piero in Montorio in Rome.
John Malcolm, Esq.
76. STUDY FOR A FIGURE IN THE CARTOON OF PISA. On the reverse are some studies of figures in red chalk. From Sir T. Lawrence's collection.
Henry Vaughan, Esq.
77. THE SALUTATION OF THE VIRGIN. Shaded drawing in Italian chalk slightly heightened with white.
John Malcolm, Esq.

78. ISAIAH. Study for the figure in the Sistine Chapel. In pen and bistre. It is engraved by Lewis in Ottley's Italian School of Design. From Sir T. Lawrence's collection.
Henry Vaughan, Esq.
79. THE SAVIOUR RISING FROM THE SEPULCHRE. Study in pencil and black chalk. From Sir T. Lawrence's collection.
Henry Vaughan, Esq.
80. DAVID. A study for the body of the Statue at Florence. Drawing in pen and bistre, from Sir T. Lawrence's collection. On the reverse are several drawings of children, supposed to be studies for the group at Bruges; and in the handwriting of Michel-Angelo are the words "Chose de Bruges." From the collection of Sir T. Lawrence.
H. Vaughan, Esq.
81. OUR SAVIOUR RISING FROM THE SEPULCHRE. Highly finished study in black chalk. On the reverse of the sheet are two small sketches, one of a dragon, the other of a nude human figure. From Sir T. Lawrence's collection.
John Malcolm, Esq.
82. STUDY OF AN ARM IN A PENDANT ATTITUDE. *John Malcolm, Esq.*
83. GROUP OF A NUDE FIGURE OF A MAN. Study for figure in the Last Judgment.
John Malcolm, Esq.
84. SIBYLLA ERITHREA. Study for figure in the Sistine Chapel.
H. Vaughan, Esq.
85. HEAD OR BUST OF A MAN IN PROFILE, known as the head of Satan. Shaded in pen and bistre. Engraved in fac-simile in Woodburn's Lawrence Gallery.
John Malcolm, Esq.
86. DRAPED FIGURE OF A MAN, STANDING ERECT IN PROFILE. Highly finished in pen and bistre. From Sir T. Lawrence's collection.
John Malcolm, Esq.

87. SLIGHT STUDY OF A NUDE FIGURE.
88. STUDY OF A HEAD. Full face. *John Malcolm, Esq.*
89. MANUSCRIPT by M. Angelo. *F. Locker, Esq.*
90. STUDY FOR FIGURE IN THE LAST JUDGMENT. Drawing in black chalk.
From Sir T. Lawrence's collection. *F. T. Palgrave, Esq.*
91. STUDIES FOR THE GROUP OF THE VIRGIN AND CHILD. Drawing highly
finished in black chalk. From Sir Joshua Reynolds' collection.
F. T. Palgrave, Esq.
92. MANUSCRIPT POETRY in M. Angelo's handwriting. *F. Locker, Esq.*
93. A SKETCH in black chalk. *T. Woolner, Esq., R.A.*
94. ADAM. A study for the figure in the Sistine Chapel. In red chalk.
Engraved in Ottley's Italian design. From Sir T. Lawrence's
collection. *F. Locker, Esq.*
95. THE HOLY FAMILY. Study in red chalk. Engraved in Woodburn's
Lawrence Gallery. *R. P. Roupell, Esq.*
96. THE MADONNA lamenting over the dead body of the Saviour extended
at her feet. From the Spada and Woodburn collections.
Richard Fisher, Esq.
97. THE CRUCIFIXION, WITH THE VIRGIN AND ST. JOHN. Study for a
picture. Executed in black and white chalk. From Sir T.
Lawrence's collection. *John Malcolm, Esq.*
98. IDEAL BUST OF A WARRIOR IN ARMOUR. The drawing is carefully
shaded in black chalk. From the collections of Sir Joshua
Reynolds and Sir T. Lawrence. *John Malcolm, Esq.*

99. A RECUMBENT NUDE FIGURE, with several studies of the legs and feet of the same. *John Malcolm, Esq.*

100. CLEOPATRA. A Painting originally in the collection of William Young Ottley, and subsequently in that of Dr. Wellesley.

MR. H. VAUGHAN'S Study for the Head, in black chalk, which is suspended beneath the picture, and numbered 101, and the Photograph above it of the drawing in the Louvre will enable comparison to be made in the variation in the expression, the agonized sensation of pain being especially observable.

Sir William R. Drake.

101. CLEOPATRA. Drawing from Sir T. Lawrence's collection, engraved in Ottley's Italian School of Design. *Henry Vaughan, Esq.*

102. THE CRUCIFIXION. From Sir T. Lawrence's collection.

John Malcolm, Esq.

103. AN IDEAL FEMALE HEAD.

John Malcolm, Esq.

104. STUDY OF A FORESHORTENED NUDE FIGURE, kneeling.

John Malcolm, Esq.

105. HEAD OF AN ACADEMY FIGURE. At the back of No. 94. Lithograph of it from Ottley's Italian School of Design. *F. Locker, Esq.*

106. M. ANGELO'S DREAM. Painted in colour on wood; very much injured.

H. F. Holt, Esq.







ANCIENT ENGRAVINGS

Of Works by RAPHAEL and MICHEL-ANGELO, principally of designs and compositions which have been lost, and of which no other record is extant. Lent by RICHARD FISHER, Esq.

FRONT AND BACK ROOMS—SECOND FLOOR.

RAPHAEL.

107.



THE SACRIFICE OF ABRAHAM. Engraved by A. Veneziano.

108. THE ISRAELITES GATHERING THE MANNA. Engraved by A. Veneziano.

109. OUR SAVIOUR DELIVERING THE SOULS FROM LIMBO. Engraved by Nicolas Beatrizet.

110. OUR SAVIOUR BEARING HIS CROSS. The Picture is at Madrid. Engraved by A. Veneziano.

111. THE ARCHANGELS MICHEL, GABRIEL, AND RAPHAEL ADORING THE INFANT SAVIOUR. Engraved by Diana Ghisi.

112. OUR SAVIOUR SEATED ON THE TOMB, supported by Angels. Engraved by the Master of the Die.
113. THE HOLY TRINITY, surrounded by Angels. Engraved by the Master of the Die.
114. JOSEPH OF ARIMATHEA sustaining the Dead Body of the Saviour at the entrance of the Sepulchre, surrounded by the Madonna and three Holy Women. Engraved by Eneas Vico.
115. THE ASCENSION. Unknown engraver.
116. THE ANNUNCIATION. Engraved by Caraglio.
117. THE NATIVITY. Described by Cumberland as an original etching by Raphael.
118. THE HOLY FAMILY in a landscape. Engraving almost contemporary of the Munich Picture, before the angels in the clouds were effaced. Engraved by Bonasone. The drawing No. 16 is a design for this composition.
119. THE HOLY FAMILY in a wooded landscape. The Picture is at Vienna. Engraved by Bonasone.
120. THE HOLY FAMILY. Engraved by George Ghisi.
121. THE HOLY FAMILY, with attendant angels. Engraved by A. Veneziano.
122. THE MADONNA, with the Infant Saviour seated on the clouds. Engraved by Diana Ghisi.
123. THE MADONNA, fainting over the body of the Saviour at the door of the Sepulchre. Engraved by Eneas Vico.

124. THE MADONNA fainting, attended by four holy women. Engraved by Bonasone. (See the Drawing No. 50).
125. THE THREE MARIES, lamenting over the dead body of the Saviour. Engraved by A. Veneziano.
126. THE ASSUMPTION OF THE MADONNA. Engraved by the Master of the Die.
127. THE CORONATION OF THE MADONNA. Engraved by the Master of the Die.
128. THE CORONATION OF THE MADONNA. The composition is supposed to be that of the tapestry woven for the altar of the Sistine Chapel, which has been lost. Engraved by the Master of the Die.
129. THE MADONNA in glory, with the Magdalen prostrate at her feet. SS. Catherine and Francis on either side. Unknown engraver.
130. S. VERONICA. The original from which the outline in London is engraved. The treatment differs considerably from that of the engraving of the same subject by Marc Antonio. Unknown engraver, probably Sericius.
131. JUDITH. The picture is in the Hermitage at St. Petersburg. Engraved by Blootelingh.
132. S. MICHEL OVERCOMING SATAN. Engraved by Nicholas Beatrizet.
133. S. MICHEL. Engraved by Marco da Ravenna.
134. ST. GEORGE AND THE DRAGON. From the picture in the Louvre. Engraved by Lucas Vorsterman.
135. ST. JEROME WITH THE LION. Engraved by A. Veneziano.

136. THE CUMEAN SIBYL. Engraved by A. Veneziano.
137. SUBJECT from the History of Psyche. A curious undescribed etching by Maffei, with the monogram R.V.I.
138. VENUS AND CUPID ON DOLPHINS. Engraved by Marco da Ravenna.
139. VENUS ON THE SEA. Engraved by Marco da Ravenna.
140. VENUS WOUNDED BY A THORN. Engraved by Marco da Ravenna.
141. VENUS WOUNDED BY A THORN. Engraved by the Master of the Die.
142. JUNO, CERES AND PSYCHE. Engraved by Marco da Ravenna.
143. THE COMBAT OF ENTELLUS AND DARES. Engraved by Marco da Ravenna.
144. PORTRAIT OF RAPHAEL. Engraved by Bonasone.
145. THE ANNUNCIATION. Engraved by the Master of the Die.





MICHEL-ANGELO BUONARROTI.

146.

PORTRAIT OF MICHEL-ANGELO. Engraved by Bonasone.

147. THE CREATION OF EVE. Engraved by Bonasone.

148. THE HOLY FAMILY. Engraved by Bonasone.

149. OUR SAVIOUR APPEARING TO ST. PETER AT THE GATES OF ROME.
Engraved by Bonasone.

150. OUR SAVIOUR ON THE CROSS. Engraved by Bonasone.

151. THE CRUCIFIXION. Engraved by Sericius.

152. THE VIRGIN seated at the foot of the Cross lamenting over the dead
body of the Saviour. Engraved by Bonasone.

153. THE LAST JUDGMENT. Engraved by Bonasone.

154. THE SOLDIERS ALARMED WHILST BATHING. A study for the Cartoon of
Pisa, called "Les Grimpeurs." Engraved by Veneziona.

155. THE FALL OF PHAETON. Engraved by Nicholas Beatrizet.

156. A NAKED WOMAN. Contemplating herself in a looking-glass, from
behind which Death advances holding an hour-glass, with the
monogram M. Unknown engraver.



MODERN ENGRAVINGS

Of the Works of RAPHAEL lent by Messrs. COLNAGHI & Co.

THIRD FLOOR—BACK ROOM.

157.



THE VIRGIN, CHILD, and ST. JOHN in a meadow, commonly called "Die Jungfrau im Grünen." 1505. In the Belvedere at Vienna. Engraving by Pietro Anderloni.

158. HOLY FAMILY, called Del Passeggio. In the Stafford Gallery. Engraving by Pietro Anderloni.

159. HOLY FAMILY, called La Belle Jardinière, 1507 or 1508. In the Louvre. Engraving by Aug. Desnoyers.

160. THE CORONATION OF THE VIRGIN, 1503. In the Vatican at Rome. Engraving by E. Stolz.

161. HOLY FAMILY, called The Madonna d'Alba, in the Hermitage at St. Petersburg. Engraving by Vitali.

162. THE MADONNA DI SAN SISTO. In the Gallery at Dresden. Engraving by F. Müller.

163. THE MADONNA "DELLA SEDIA." In the Pitti Palace at Florence.
Engraving by H. Peterson.
164. THE TRANSFIGURATION. 1519. In the Gallery of the Vatican at
Rome. Engraving by Raphael Morghen.
165. THE TRIUMPH OF GALATEA. 1514. Painted in the Farnesina.
Engraving by J. C. Richomme.
166. THE MADONNA DI FOLIGNO. In the Gallery of the Vatican at Rome.
Engraving by A. B. Desnoyers.
167. HOLY FAMILY, called the Della Tenda, now at Munich. Engraving
by J. C. Thevenin.
168. STE. CECILIA. 1516. In the Pinacoteca at Bologna. Engraving by
Raphael Urbain Massard.
169. THE MADONNA, commonly called "Au Diadème," in the Louvre.
Engraved by Desnoyers as "La Vierge au Linge."
170. LA GRANDE SAINTE FAMILLE, or The Holy Family of Francis I.
1518. In the Louvre. Engraving by Giuseppe Asiole da
Correggio.
171. THE HOLY FAMILY OF THE CANIGIANI FAMILY. In the Munich
Gallery. Engraving by Sam Amsler.
172. THE MADONNA "DEL GRANDUCA." 1504. In the Pitti Gallery at
Florence. Engraving by Raphael Morghen.
173. THE VIRGIN WITH THE FISH, "La Virgen del Pez." In the Gallery
at Madrid. Engraving by A. B. Desnoyers.

174. THE VIRGIN UNDER THE PALM TREE, in the Bridgwater Gallery, belonging to the Earl of Ellesmere. Engraving by Jean Raymond.
175. THE MADONNA of the Orleans' Gallery, now belonging to His Royal Highness the Duc d'Aumale at Twickenham. Engraving by Charles du Flos.
176. THE MARRIAGE OF THE VIRGIN, commonly called "Lo Sposalizio." 1504. In the Brera at Milan. Engraving by Pannier.
177. LA SAINTE VIERGE IN THE ESCURIAL, called "Aux Ruines." Engraving by Charles Simmonneau.
178. HOLY FAMILY WITH THE CRADLE. In the Louvre. Engraving by Fr. Poilly.
179. VIRGIN AND CHILD, called "au Livre." In Count Conestabile's collection at Perugia. Engraving by Pietro Nocchi.
180. VIRGIN AND CHILD, formerly in the Orleans Gallery, now in the Bridgwater collection. Engraving by Faustino Anderloni.
181. THE HOLY FAMILY, called Del Cardellino, in the Uffizzi at Florence. Engraving by Raphael Morghen.
182. THE ENTOMBMENT of the Borghese Gallery. Engraving by John Volpato.
183. VIRGIN AND CHILD of the Casa Colonna, now in Berlin. Engraving by Luigi Barroci.
184. STE. CATHERINE, formerly in the Aldobrandini Gallery, and now in the National Gallery. Engraving by A. B. Desnoyers.

185. HOLY FAMILY, called "Au Voile." One is in the Louvre, and one is in the Marquis of Westminster's Gallery. Engraving by Ant. Banzo.



In the Reading Room on the First Floor, and in the rooms on the Second Floor are numerous photographs from the original designs and compositions of Raphael and Michel-Angelo, contributed by Messrs. G. W. Reid, H. Vaughan, J. B. Atkinson, G. Salting, W. Mitchell, J. Dixon, R. N. Wornum and Sir William R. Drake.



The series of large photographs in the Reading Room taken from the original Frescoes of Raphael and Michel-Angelo at Rome, which have been lent by Mr. Leighton are of especial interest.



EXHIBITION
OF THE
WORKS OF OLD MASTERS,
1871.

Burlington Fine Arts Club.



LONDON:
PRINTED BY METCHIM AND SON,
20, PARLIAMENT STREET, S.W.

1871.

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1871.



THE GALLERY.



ORTRAIT.

1.

Greuze.

Lent by H. F. HOLT, Esq.

2.

A LANDSCAPE, WITH FIGURES AND CATTLE.

Benjamin Barker.

Lent by the MARQUIS OF WESTMINSTER.

3. ST. MARK.

Giovanni Battista Cima, da Conegliano.

Lent by LADY EASTLAKE.

4. A HOLY FAMILY.

Raphael Sanzio.

Lent by the MARQUIS OF WESTMINSTER.

5. THE VIRGIN AND CHILD, surrounded by Four Saints with the Donator.

Giovanni Bellini.

Lent by LADY EASTLAKE.

6. LANDSCAPE: MORNING.

Claude Lorrain.

Lent by the MARQUIS OF WESTMINSTER.

7. ST. SEBASTIAN.

Giovanni Battista Cima, da Conegliano.

Lent by LADY EASTLAKE.

8. LANDSCAPE.

Gainsborough Dupont.

Lent by F. SEYMOUR HADEN, Esq.

9. VIRGIN AND CHILD, with Figures of St. George and a Canon of the
Cathedral of Bruges. *Van Eyck.*
Lent by WYNN ELLIS, Esq.
10. A HOLY FAMILY. *Paolo Cagliari, called Il Veronese.*
Lent by the MARQUIS OF WESTMINSTER.
11. A MAN WITH A HAWK, the Artist's own Portrait. *James Northcote, R.A.*
Lent by the MARQUIS OF WESTMINSTER.
12. LANDSCAPE: MORNING—SHEPHERDS WITH THEIR FLOCKS.
Claude Lorrain.
Lent by the MARQUIS OF WESTMINSTER.
13. ST. JOHN WITH THE LAMB. *Bartolomè Esteban Murillo.*
Lent by the MARQUIS OF WESTMINSTER.
14. PORTRAIT OF A MAN WITH A HAWK. *Rembrant Van Ryn.*
Lent by the MARQUIS OF WESTMINSTER.
15. A LANDSCAPE: CLEVES IN THE DISTANCE. *Philip de Koning.*
Lent by the MARQUIS OF WESTMINSTER.
16. TWO BOY ANGELS. *Peter Paul Rubens.*
Lent by the MARQUIS OF WESTMINSTER.
17. PORTRAIT: A LADY WITH A FAN. *Rembrant Van Ryn.*
Lent by the MARQUIS OF WESTMINSTER.
18. THE DISMISSAL OF HAGAR, treated as a Domestic Scene.
Peter Paul Rubens.
Lent by the MARQUIS OF WESTMINSTER.

19. LANDSCAPE: MORNING—SHEPHERDS, RUINED ARCH AND CASTLE. *Claude Lorrain.*

Lent by the MARQUIS OF WESTMINSTER.

20. RIVER SCENE: A VIEW OF NYMEGUEN. *John Van Goyen.*

Lent by the MARQUIS OF WESTMINSTER.

21. THE NATIVITY: ANGELS HOVERING IN THE AIR; dated 1511.

Sandro Botticelli.

Lent by W. FULLER MAITLAND, Esq.

22. A LANDSCAPE WITH FIGURES, A SHEPHERD AND HIS FLOCK.

Claude Lorrain.

Lent by the MARQUIS OF WESTMINSTER.

23. THE VIRGIN AND CHILD, WITH ST. CATHERINE. *Vandyck.*

Lent by the MARQUIS OF WESTMINSTER.

24. A LANDSCAPE: THE ISRAELITES WORSHIPPING THE GOLDEN CALF. *Claude Lorrain.*

Lent by the MARQUIS OF WESTMINSTER.

25. BRATHEY BRIDGE, CUMBERLAND. *John Crome, known as Old Crome.*

Lent by HENRY VAUGHAN, Esq.

26. HENRIETTA, COUNTESS OF GROSVENOR.

Thomas Gainsborough, R.A.

Lent by the MARQUIS OF WESTMINSTER.

27. A VIEW OF DORT.

Albert Cuyp.

Lent by the MARQUIS OF WESTMINSTER.

28. LANDSCAPE: EVENING — THE DECLINE OF THE ROMAN EMPIRE. *Claude Lorrain.*

Lent by the MARQUIS OF WESTMINSTER.

29. PORTRAIT OF LADY ORMONDE AND CHILD.

Sir Joshua Reynolds.

Lent by the MARQUIS OF WESTMINSTER.

30. THE COTTAGE DOOR.

Thomas Gainsborough, R.A.

Lent by the MARQUIS OF WESTMINSTER.

31. THE DISTRESSED POET.

William Hogarth.

Lent by the MARQUIS OF WESTMINSTER.

32. THE OLD OAK TREE.

John Crome, known as Old Crome.

Lent by WYNN ELLIS, Esq.

33. LANDSCAPE WITH CATTLE.

Albert Cuyp.

Lent by WYNN ELLIS, Esq.

34. THE INFANT CHRIST SLEEPING.

Bartolomé Esteban Murillo.

Lent by the MARQUIS OF WESTMINSTER.

35. A FOREST SCENE, WITH COTTAGES : the Figures by *John Lingelbach.*

Minderhout Hobbema.

Lent by the MARQUIS OF WESTMINSTER.

36. HORSES AND DOG.

Albert Cuyp.

Lent by the MARQUIS OF WESTMINSTER.

37. AN INTERIOR : A MOTHER AND CHILDREN.

Gerard Dou.

Lent by the MARQUIS OF WESTMINSTER.

38. OUR SAVIOUR AT A FEAST.

Paolo Cagliari, called Il Veronese.

Lent by the MARQUIS OF WESTMINSTER.

39. THE HAY-WAIN : exhibited at Paris in 1825, when the Artist received the
Gold Medal from the King of France. *John Constable, R.A.*
Lent by HENRY VAUGHAN, ESQ.

40. THE VIRGIN ADORING THE SLEEPING CHRIST. *Guido Reni.*
Lent by the MARQUIS OF WESTMINSTER.

41. A FOREST SCENE : the Figures by *John Lingelbach.* *Minderhout Hobbema.*
Lent by the MARQUIS OF WESTMINSTER.

42. THE MARLBOROUGH FAMILY : sketch for the Painting at Blenheim.
Sir Joshua Reynolds, P.R.A.
Lent by HENRY VAUGHAN, Esq.

43. THE MOUTH OF THE THAMES. *J. M. W. Turner, R.A.*
Lent by the MARQUIS OF WESTMINSTER.

44. A LANDSCAPE WITH FIGURES. *John Crome, known as Old Crome.*
Lent by LOUIS HUTH, Esq.

45. A HORSE FAIR. *Philip Wouwerman.*
Lent by the MARQUIS OF WESTMINSTER.

46. PORTRAIT OF BURNS. *Sir Henry Raeburn.*
Lent by F. PIERCY, Esq.

47. IL RIPOSO : HOLY FAMILY WITH ANGELS. *Nicolas Poussin.*
Lent by the MARQUIS OF WESTMINSTER.

48. A DECOLLATED HEAD : query—"Duke of Monmouth."
Lent by F. SEYMOUR HADEN, ESQ.



DRAWING ROOM.



THE FIFTH PLAGUE OF EGYPT.

49.

J. M. W. Turner, R.A.

Lent by the MARQUIS OF WESTMINSTER.

THE MADONNA.

50.

Cosimo Tura.

Lent by ALEXANDER BARKER, Esq.

51. VIRGIN AND CHILD.

Ghirlandajo.

Lent by ALEXANDER BARKER, Esq.

52. THE TRIUMPH OF VENUS.

Francesco Albano.

Lent by the MARQUIS OF WESTMINSTER.

53. THEODORE AND HONORIA.

Sandro Botticelli.

Lent by ALEXANDER BARKER, Esq.

54. FORTUNE.

Guido Reni.

Lent by the MARQUIS OF WESTMINSTER.

55. ST. JOHN PREACHING IN THE DESERT.

Guido Reni.

Lent by the MARQUIS OF WESTMINSTER.

56. THEODORE AND HONORIA. *Sandro Botticelli.*
Lent by ALEXANDER BARKER, Esq.
57. THE STORY OF GRISELDA. *Pinturicchio.*
Lent by ALEXANDER BARKER, Esq.
58. FEAST, WITH CENTAURS. *Sandro Botticelli.*
Lent by ALEXANDER BARKER, Esq.
59. THE HOLY FAMILY. *Sandro Botticelli.*
Lent by ALEXANDER BARKER, Esq.
60. VENUS AND MARS. *Sandro Botticelli.*
Lent by ALEXANDER BARKER, Esq.
61. THE STORY OF GRISELDA. *Pinturicchio.*
Lent by ALEXANDER BARKER, Esq.
62. THE BATTLE OF THE CENTAURS AND THE LAPITHÆ. *Sandro Botticelli*
Lent by ALEXANDER BARKER, Esq.
63. A TRIUMPH. *Pinturicchio.*
Lent by ALEXANDER BARKER, Esq.
64. THE STORY OF GRISELDA. *Pinturicchio*
Lent by ALEXANDER BARKER, Esq.



FRONT ROOM.—SECOND FLOOR.



SEA PIECE.

65.

J. S. Cotman.

Lent by ALFRED MORRISON, ESQ.

66.

LANDING OF GEORGE IV. AT LEITH.

William Collins, R.A.

Lent by J. C. ROBINSON, ESQ.

67. LANDSCAPE: DANCING FIGURES AND GROUPS OF CATTLE.

Nicholas Berchem.

Lent by the MARQUIS OF WESTMINSTER.

68. STRANDED EAST INDIAMAN.

Samuel Prout.

Lent by the MARQUIS OF WESTMINSTER.

69. LANDSCAPE.

Patrick Nasmyth.

Lent by J. C. ROBINSON, ESQ.

70. COAST SCENE: FISHERMEN LAUNCHING THEIR BOAT.

Philip J. Loutherbouurg, R.A.

Lent by the MARQUIS OF WESTMINSTER.

71. A GROUP OF PORTRAITS.

Dutch School.

Lent by F. SEYMOUR HADEN, ESQ.

72. THE DAUGHTERS OF GAINSBOROUGH. *Thomas Gainsborough R.A.*
Lent by H. VAUGHAN, ESQ.

73. PORTRAIT OF DWARF IN CHARGE OF PET DOGS: BOBOLI
GARDENS, FLORENCE. *Unknown.*
Lent by the MARQUIS OF WESTMINSTER.





FRONT ROOM.—GROUND FLOOR.



ORTRAIT.

74.

Spanish School.

Lent by HENRY VAUGHAN, ESQ.

75.

VIRGIN AND CHILD: ST. JOHN AND ST. ELIZABETH OF
HUNGARY.

Lorenzo di Credi.

Lent by ALEXANDER BARKER, ESQ.

76. DEMOLITION OF THE PONT DE NOTRE DAME.

Canaletti

Lent by F. SEYMOUR HADEN, ESQ.

77 DAUGHTER OF HERODIAS.

Guido Reni.

Lent by ALEXANDER BARKER, ESQ.

78. MADONNA: INFANT CHRIST AND ST. JOHN.

Lorenzo di Credi.

Lent by ALEXANDER BARKER, ESQ.

79. PORTRAIT OF COLONEL TARLETON.

Sir Joshua Reynolds.

Lent by WYNN ELLIS, ESQ.

80. PORTRAIT OF MRS. MATTHEWS

Sir Joshua Reynolds.

Lent by WYNN ELLIS, ESQ.

FRONT ROOM.—GROUND FLOOR.

II

81. THE FIVE WISE VIRGINS.

Carmona.

Lent by ALEXANDER BARKER, ESQ.

82. THE FIVE FOOLISH VIRGINS.

Carmona.

Lent by ALEXANDER BARKER, ESQ.



65
Burlington Fine Arts Club

1871.

EXHIBITION

OF

DRAWINGS IN WATER COLOURS

BY

ARTISTS BORN ANTERIOR TO 1800,

AND NOW DECEASED,

ILLUSTRATIVE OF THE PROGRESS AND DEVELOPMENT OF THAT BRANCH
OF THE FINE ARTS IN GREAT BRITAIN.



LONDON:

PRINTED BY METCHIM AND SON,

20, PARLIAMENT STREET, S.W.,

1871.

NOTICE.

In using this Catalogue in the Gallery, reference should be made from the Painter's name on the frame of the Drawing, to the corresponding name in the Catalogue, where the order is alphabetical.

Burlington Fine Arts Club

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EXHIBITION
OF
DRAWINGS IN WATER COLOURS.

INTRODUCTORY REMARKS.



COLLECTION of Drawings, illustrating the early stages and ultimate development of the Art of Water Colour Painting, as practised in this Country, cannot but be viewed with interest, seeing, that as now practised, it is peculiarly a British branch of the Fine Arts. It has drawn neither its models, nor its principles, from any foreign source : home bred and fostered, it owes its perfection to Englishmen alone.

Although the art of painting in opaque water colours (tempera) is of high antiquity, it was not until the 17th century that the practice of using transparent pigments, was adopted, in their landscape drawings, by some Artists of the Dutch School ; as also, (with or without admixture of body colour), by the Painters who, at that time, exercised their art in this country.

It was not however out of the process of tempera painting, or even of Miniature painting in pure water colours, in which many of our early Artists excelled, that water colour painting, as now practised, arose. Its origin is due to the antiquarian spirit and topographical taste which sprang up in

the early part of the 18th century, and which required for its illustration minute and accurate copies of antiquarian remains and ancient buildings ; the details of which, it was desired to record by literal delineations ; when “ the truth of rendering was of more value than art or beauty,” and the introduction of local colour was altogether neglected.

By degrees the topographical Draughtsmen felt the desirability of introducing local colour, in lieu of the simple black or grey in which their drawings were made ; although at first they did so timidly, by washing their drawings with transparent tints, and subsequently by introducing the local colours of the objects depicted, although not in their full intensity ; by degrees they began to feel the charms with which a scene may be impressed by passing clouds, sunshine, mists, and other atmospheric effects, no less than by the varying beauties of local colour as affected by the changes of season. The result of this appreciation of the lovely effects of nature, was, that the cold spiritless topographical drawings gradually gave way to the beauties and signal excellence of the Water Colour School of Painting in Great Britain.

The object of this Exhibition is to afford an opportunity to the lover of Art, of tracing those steps, by which the revolution, as it were, in the Water Colour Art was effected ; and of illustrating, by bringing together in juxtaposition (so far as the limited space available will admit), the early and late productions of the same Master, the different styles adopted during his artistic career, and of showing the progressive stages by which some of our great Artists, attained to the perfection which characterizes their more mature works.

In the course of carrying out the Exhibition some difficulties presented themselves which did not at first occur to those who were charged with its organisation. It was felt to be necessary to draw a line, which, whilst

embracing the period when the early Professors of the Art of Painting in Water Colour flourished, would include, some at least, of those great Artists who practised at a more modern date, and by whom the revolution in the Art, which led to its ultimate perfection, was effected. It was also necessary to exclude from the very numerous list of earlier Artists the productions of many which, although commendable at the date at which they were executed, now appear to be so inferior as not to be worth collecting.

With a view to meet the first point, it was resolved, not to exhibit the works of any Artist now living, or who was not born previous to the year 1800; and in reference to the selection of works by the older painters, the Committee have been guided mainly by the desire to exhibit specimens of those Artists whose works are known to have influenced more or less the development of the art of painting in water colours; not rejecting however, any good drawings by other less known Artists.

The task of collecting the Drawings necessary for a proper elucidation of the object contemplated by the Committee, has been by no means easy, seeing that it involved the necessity of obtaining specimens of Masters comparatively little known, and whose works are not generally to be found in the portfolios of modern collectors. In fact, in some cases, the difficulty has been insuperable, owing to the shortness of time within which it has been necessary to get the Collection together.

A further difficulty also arose as the work of selection proceeded, from the want of space available in the Club rooms, so that the number of Drawings by each Artist, which could be hung, necessarily became restricted, and it has been unavoidable to decline many works with which the Committee would gladly have decorated the walls.

The Committee are fully aware of the imperfections of their attempt to afford a complete view of the progress of the Art from the middle of the 18th

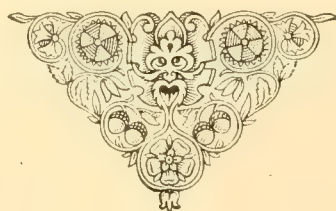
century, when it was perhaps at its lowest point, up to its full development in the present century. They believe, however, that some benefit will result to the Art Student from a careful examination of the very valuable and interesting collection of Drawings, which, by the aid of members of the Club, supplemented by the courtesy of Collectors, (whose cordial co-operation in the object of the Exhibition entitles them to the best thanks of the Committee,) they have been able to gather together; and they trust that calling attention to the works of English Artists who are little known, may lead to the appreciation of the merits of those early Professors of the Art, out of whose practice, however imperfect, arose the excellence of the present School.

The determination to adhere strictly to the special object of the Exhibition has been pursued, at the cost, no doubt, of making the collection less attractive to the general visitor than it would have been, had the intention been simply to gather together fine specimens of Water Colour Drawings by English Artists.

An endeavour has been made to supply the dates of the births and deaths of the several Artists whose works are exhibited, and occasional illustrative notes have been added to the descriptions of some of the drawings.

BURLINGTON FINE ARTS CLUB,

June, 1871.



LIST OF CONTRIBUTORS TO THE EXHIBITION.

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* The Contributors whose Names are thus marked, are Members of the Club.



LIST OF ARTISTS

REPRESENTED IN THIS EXHIBITION,

ARRANGED CHRONOLOGICALLY, ACCORDING TO THE DATES OF THEIR BIRTHS,* WITH
REFERENCES TO THE DISTINCTIVE NUMBERS OF THEIR DRAWINGS
IN THE COLLECTION.

1698.† (about) COZENS, ALEXANDER. No. 63.

1703. TAVERNER, WILLIAM. No. 256.

1721. SANDBY, THOMAS, R.A. No. 78.

1722. SERRES, DOMINIC M., R.A. No. 145.

1725. SANDBY, PAUL. No. 154, 202c, 228A, 228B, 228C, 228D, 235, 248.

1726. MALTON, THOMAS. No. 238.

* In those cases in which the date of the births of the Artists have not been ascertained, their names have been inserted in the year in which they first publicly exhibited their drawings.

† The Czar, Peter the Great, the reputed father of this Artist, by an Englishwoman, whom, it is stated, he took back with him from Deptford, was in this country and working in the Dockyard in that town in 1697, in which year he returned to Russia. Probably, therefore, Alexander Cozens was born about 1698, which would make him eighty-eight years of age when he died.

1728. BARRET, GEORGE, R.A. No. 247.
1734. GRIMM, SAMUEL HIERONYMUS. No. 70, 252.
1740. MARLOW, WILLIAM. No. 164.
1742. PARS, WILLIAM, A.R.A. No. 118, 231.
1742. ROBERTSON, GEORGE. No. 230.
1744. HEARNE, THOMAS. No. 52, 214, 232, 257.
1746. CLEVELY, JOHN. No. 99.
1746. ROOKER, MICHAEL ANGELO, A.R.A. No. 74, 130, 259.
1747. WHEATLEY, FRANCIS, R.A. No. 47, 255.
1749. SMITH, JOHN, ("WARWICK SMITH.") No. 55.
1750. BUNBURY, HENRY WILLIAM. No. 152.
1750. RATHBONE, JOHN. No. 51.
1750. SHELLEY, SAMUEL. No. 190.
1752. COZENS, JOHN. No. 87, 88, 95, 103, 104, 104A, 111, 112, 117, 237, 239,
240, 254.
1752. WEBBER, JOHN, R.A. No. 108.

LIST OF ARTISTS

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1753. NICHOLSON, FRANCIS. No. 226, 236, 258.
1755. STOTHARD, THOMAS, R.A. No. 67, 187, 191, 192, 193, 194, 195A, 196,
197, 199, 225.
1756. ROWLANDSON, THOMAS. No. 64, 76, 179.
1757. ANDERSON, WILLIAM. No. 253.
1757. BLAKE, WILLIAM No. 66, 68, 72, 185.
1759. IBBETSON, JULIUS CÆSAR. No. 50, 126.
1762. PUGIN, AUGUSTUS. No. 219.
1762. WELLS, WILLIAM FREDERICK. No. 65.
1763. DAYES, EDWARD. No. 149, 155, 157, 202B, 248.
1765. WESTALL, RICHARD, R.A. No. 161, 162, 200.
1767. CRISTALL, JOSHUA. No. 218.
1767. GLOVER, JOHN. No. 246, 262.
1768. ALEXANDER, WILLIAM. No. 203, 208, 209, 210, 223.
1768. OWEN, SAMUEL. No. 189, 195, 202.
1769. EDRIDGE, HENRY, A.R.A. No. 1, 2, 3, 4, 8, 205, 241.

1769. HILLS, ROBERT. No. 158, 165.
1769. OWEN, WILLIAM, R.A. No. 159.
1770. BUCKLER, JOHN CHESSEL. No. 140.
1770. PYNE, WILLIAM HENRY. No. 220.
1770. SMITH, FRANCIS. First exhibited at R.A. in this year. No. 250.
1770. TURNER, WILLIAM, (Oxford). No. 56, 245.
1772. FRANCIA, FRANCOIS LOUIS. No. 211, 213, 213A.
1773. DANIELL, WILLIAM, R.A. No. 122.
- 1773 or 5. GIRTIN, THOMAS. No. 90, 91, 92, 98, 100, 107, 109, 113, 114, 115,
121, 123, 183, 186, 202D, 244, 249.
1774. SASS, RICHARD. No. 151.
- 1774 (about). BARRET, GEORGE, JUN. No. 167, 175, 180, 182.
1775. DELAMOTTE, WILLIAM. No. 61.
- *1775. TURNER, JOSEPH MALLORD WILLIAM, R.A. No. 81A, 84, 85, 86,
89, 93, 94, 96, 97, 101, 102, 105, 106, 110, 116, 119, 120, 124, 127, 132, 134,
202E, 227A, 233, 234, 242.

* This date is generally accepted as correct, and Turner himself confirmed its accuracy by writing on a drawing of the Interior of Westminster Abbey (in the present Collection, No. 89) "*William Turner, natus 1775.*" Nevertheless, there are grounds for believing that, (as he stated to Sir Thomas Lawrence,) he was born in 1769. See "*Turner and Girtin's Picturesque Views Sixty Years since.*" Edited by Thomas Miller, and published by J. Hogarth, Lond, 1844.

1776. BARKER, BENJAMIN. No. 148.
1778. CHALON, JOHN JAMES, R. A. No. 143.
1779. CALCOTT, SIR AUGUSTUS WALL, R.A. No. 57, 58, 59.
1779. HEAPHY, THOMAS. No. 150.
1779. VARLEY, JOHN. No. 40, 41, 42, 60, 184.
1780. CHALON, ALFRED EDWARD, R.A. No. 69, 73, 177.
1780. MACKENZIE, FREDERICK. No. 146.
1780. WILSON, ANDREW. No. 228.
1781. CLENNELL, LUKE. No. 37.
1781. NASH, FREDERICK. No. 128.
1781. WESTALL, WILLIAM, A.R.A. No. 169.
1782. COTMAN, JOHN SELL. No. 48, 49, 53, 54, 178, 206.
1782. HAVELL, WILLIAM. No. 9, 34.
1783. COX, DAVID. No. 5, 6, 7, 11, 12, 13, 14, 15, 16, 201, 215, 221, 222, 227, 265.
1783. DE WINT, PETER. No. 10, 17, 18, 19, 20, 21, 22, 23, 176, 217.
1783. WILD, CHARLES. No. 163.

1784. PROUT, SAMUEL. No. 129, 131, 136, 138, 170, 188, 261.
1784. RICHARDSON, THOMAS MILES, SEN. No. 33, 62.
1785. WRIGHT, JOHN MASEY. No. 147, 156.
1786. CONEY, JOHN. No. 198.
1786. PAYNE, WILLIAM. First exhibited at R.A. in this year. No. 189A, 202A, 229.
1787. ATKINS, S . First exhibited at R.A. in this year. No. 133.
1788. FIELDING, COPLEY VANDYKE. No. 35, 38, 39, 44, 45.
1788. ROBSON, GEORGE FENNEL. No. 260.
1789. MARTIN, JOHN. No. 207.
1790. EMES, J. First exhibited at R.A. in this year. No. 251.
1790. HUNT, WILLIAM HENRY. No. 24, 25, 26, 27, 28, 29, 30, 31, 32, 137, 171,
172, 173, 174, 260A.
1793. DANBY, FRANCIS, A.R.A. No. 212, 212B.
1796. ROBERTS, DAVID, R.A. No. 79, 80, 81, 82, 83.
1797. HARDING, JAMES DUFFIELD. No. 42A, 43, 264.
1798. STANFIELD, CLARKSON, R.A. No. 135, 139, 141, 142, 204, 212A.

1799. MUNN, PAUL SANDBY. First exhibited at R.A. in this year. No. 144, 186A.
1800. RIGAUD, STEPHEN. First exhibited at R.A. in this year. No. 153.
1800. BOURNE, J. First exhibited at R.A. in this year. No. 125, 216.
1805. STEVENS, FRANCIS. First exhibited at R.A., in this year. No. 77.
1808. ATKINSON, JOHN AUGUSTUS. First exhibited at Old Water Colour Society in this year. No. 36, 75.
1808. WILLIAMS, HUGH WILLIAM. O. Memb. A.A.W.C., 1808. No. 71, 160, 168, 181, 263.
1823. WHICHELO, C. J. M. First exhibited at Old Water Colour Society in this year. No. 224.
1827. AUSTIN, SAMUEL. First exhibited at Old Water Colour Society in this year. No. 166.
- SMITH, JOSEPH CLARENDON. No. 46.

MATERIALS available for Notes of the artistic careers of the larger number of Artists represented in this Collection are of a very meagre description. This is remarkable, seeing that comparatively few years only have elapsed since they practised their Art. Messrs. R. & S. Redgrave in their work, "A Century of Painters of the English School," have gathered together most of the information to be met with relating to the Artists mentioned by them, adding some Critical Notices and valuable Art information. Those who are disposed to acquire information on the subject of Water Colour Painting in this country will do well to consult that very interesting and readable book.



CATALOGUE.

NOTE.—“Memb. O.W.C.S.,” indicates that the Artist was a Member of the Old Water Colour Society. “O. Memb. O.W.C.S.,” that he was an *Original* Member of the Society when established in 1805. “A.A.W.C.,” marks an Original Member of the “Associated Artists in Water Colours,” established in 1808. “*Exh. R.A.*,” that Water Colour Drawings of the Artist were exhibited at the Royal Academy, the first exhibition of which took place in 1769. “*Soc. A.G.B.*,” means Society of Artists of Great Britain, established in 1760, and incorporated by Royal Charter 1767.

ALEXANDER, WILLIAM, b. 1768, d. 1816. Exh. R.A. 1795, &c.

Born at Maidstone in Kent in 1768 ; was draughtsman to Lord Macartney's Embassy to China in 1792, and to that circumstance we owe the charming drawings of Chinese views and illustrations of Chinese characters well represented in this Collection and which truly, as the Authors of “A Century of Painting” write, “sparkle with life and colour.” Some of the drawings were published as illustrations to Sir George Staunton's Narrative of the Embassy. Alexander became teacher of drawing at the Royal Military College at Great Marlow, and was afterwards Keeper of the Antiques in the British Museum, where he made the drawings of the marbles and terra-cottas for Taylor Combe's work.

No. 210.—VIEW IN CHINA. Canal. Boats and Figures.

18 inches w., by 11½ inches h.

Signed, “*W. Alexander, f. 1793.*”

Lent by J. E. Taylor, Esq.*

No. 209.—A CHINESE PLAY.

13¾ inches w., by 9⅝ inches h.

Signed, “*W. Alexander, '95.*”

Lent by John Percy, Esq., M.D.

* The Contributors whose names are thus marked, are members of the Club.

No. 208.—FOUR CHINESE FIGURE SUBJECTS.Each $10\frac{3}{8}$ inches w., by $8\frac{3}{4}$ inches h.

Lent by J. E. Taylor, Esq.*

No. 223.—Four Drawings, CHINESE FIGURE CHARACTERS.8 inches w., by $9\frac{1}{2}$ inches h.

Lent by J. E. Taylor, Esq.*

No. 203.—THE GREAT TEMPLE. Near the Zhe Hol, Tartary.14 inches w., by $9\frac{1}{2}$ inches h.Signed, "*W. A.*"

Lent by J. E. Taylor, Esq.*

ANDERSON, WILLIAM, b. 1757, d. 1837. Exh. R.A. 1789,

Anderson was a painter of marine subjects, generally of a small size, treated in a pleasing manner, and with "great anenity of colour."

No. 253.—A NAVAL ENGAGEMENT. $14\frac{1}{2}$ inches w., by 9 inches h.Signed, "*W. Anderson, 1797.*"

The Companion Drawing, also signed and dated as above.

Lent by Sir William Drake.*

ATKINS, S , b. , d. . Exh. R.A. 1787.

No. 133.—MARINE VIEW. Boat and Figures on Shore in foreground. $15\frac{1}{2}$ inches w., by 11 inches h.Signed, "*Atkins.*"

Lent by William Smith, Esq.*

ATKINSON, JOHN AUGUSTUS.

First exhibited at the O.W.C.S., of which he was a Member, in 1808.

This artist worked principally for book publishers, as a figure draughtsman. Several of his works, illustrative of "costumes," have been published.

No. 36.—HARVEST SCENE. Cornfield, with Waggon and Horses and a Group of Figures in the foreground.

11½ inches w., by 8½ inches h.

Lent by William Smith, Esq.*

No. 75.—THE GRAVEL PIT. Horses and Figures in foreground.

10½ inches w., by 7¾ inches h.

Lent by Samuel Redgrave, Esq.

AUSTIN, SAMUEL, b. , d. about 1840, Memb. O.W.C.S.

He first exhibited at the Old Water Colour Society in 1827.

No. 166.—LANDSCAPE. Crossing the Ford.

24¼ inches w., by 19 inches h.

Lent by William Leaf, Esq.

BARKER, BENJAMIN, b. 1776, d. 1838. Exh. R.A. 1800,

This landscape painter was born at Pontypool, in Monmouthshire, in 1776, but went at a very early age to Bath, where he afterwards chiefly resided, and was held in high estimation as a teacher of painting. In 1801 he married a sister of Mr. James Hewlett, the flower painter. In 1807 he exhibited at the British Institution, and continued an exhibitor for many years.

Barker imprudently expended several thousand pounds, the accumulations of years of labour, upon the building and embellishment of a villa on Bathwick Hill, from which he removed to Exeter and Dawlish, and finally settled at Totnes, in Devonshire, where he died in 1838.

In 1843 was published at Bath "Benjamin Barker's English Landscape Scenery: a " series of forty-eight aquatint engravings by Theodore Fielding, from original paintings in

"oil by the late Benjamin Barker." This work was dedicated to "Sir W. S. R. Cockburn, "Bart., the proprietor of the largest collection of Barker's paintings."

The artist's brother, Thomas Barker, usually known as "Barker of Bath," was popular in his day, principally as a figure painter in oil.

No. 148.—LANDSCAPE. Road Scene. Man and Horse, with seated Figure in foreground.

20½ inches w., by 15 inches h.

Lent by Sir William Drake.*

BARRET, GEORGE, Sen., R.A., b. 1728, d. 1784. Memb. Soc. A.G.B.
Exh. 1765. Exh. R.A., 1776.

Was born in Dublin. His early protector was Mr Burke, by whom he was introduced to the Earl of Powerscourt, under whose immediate patronage he practised the art of landscape-painting in Ireland until 1762, when he came to England, and took part in the establishment of the Royal Academy, of which he was one of the earliest members. Barret practised also as an etcher.

No. 247.—LANDSCAPE, with Men on Horseback Fording a River.

21½ inches w., by 14¾ inches h.

Signed, "*G. Barret, 1782.*"

Lent by William Smith, Esq.*

BARRET, GEORGE, Jun., b. about 1774, d. 1842, O. Memb. O.W.C.S.

Was the son of the Royal Academician, who, on his death in 1784, left a large family to struggle with pecuniary difficulties. George Barret, jun., first exhibited at the Royal Academy in 1795 and continued to do so up to 1803. He was one of the founders of the Old Water Colour Society in 1804, and thenceforth his principal works were exhibited there. At one time, with the idea probably of seeking admission into the Royal Academy, he painted in oils, but he is best known by his Water Colour drawings, which are mostly effects of the rising or setting sun.

No. 167.—LANDSCAPE. Evening effect, with Cottage, Figure, Cattle and Sheep in the foreground.

14 inches w., by 8 $\frac{3}{4}$ inches h.

Signed "*Geo. Barret*, 1828."

Lent by William Quilter, Esq.

No. 182.—VIEW NEAR KENWOOD.

7 $\frac{1}{4}$ inches w., by 5 $\frac{1}{2}$ inches h.

This Drawing was made by the Artist for his friend Mr. Stump, the Miniature Painter.

Lent by Sir William Drake.*

No. 180.—LANDSCAPE. Morning effect.

Upright. 8 $\frac{1}{2}$ inches w., by 10 $\frac{1}{4}$ inches h.

Signed "*Geo. Barret*, 1830."

Lent by Henry Vaughan, Esq.*

No. 175.—CLASSICAL COMPOSITION.

18 $\frac{1}{4}$ inches w., by 12 $\frac{1}{2}$ inches h.

Lent by J. E. Taylor, Esq.*

BLAKE, WILLIAM, b. 1757, d. 1827. Exh. R.A. 1780.

WILLIAM BLAKE, in 1771, then of the age of 14, after having received some tuition in Pars' Drawing School, was apprenticed to James Basire (the Official Engraver of the Royal and Antiquarian Societies). In 1778 he studied for a short time in the Antique School of the then newly-formed Royal Academy. He first exhibited at the R.A. in 1780. Very interesting details of the artistic life and struggles of this remarkable man—at once painter, engraver, and mystic poet, will be found in "*Gilchrist's Life of William Blake*, Lond. and Camb., 1863."

No. 66.—THE LAST JUDGMENT.

15 inches w., by 19 $\frac{1}{2}$ inches h

Signed, "*W. Blake, inv.* 1806."

Lent by Sir W. Stirling-Maxwell, Bart.*

No. 72.—THE LAST JUDGMENT.

15 inches w., by 19½ inches h.

Signed, "1807, *W. Blake, inv.*"

Blake executed three designs of this subject, one which is engraved as an illustration to Blair's "Grave," in 1808; another the exhibited drawing, No. 66, and a third which he designed at the instance of Ozias Humphrey, R.A., for the Countess of Egremont, being an enlargement of the Blair drawing. The description of this design, in a letter from Blake to Humphrey, dated February 18th, 1808 (printed in Gilchrist's *Life of Blake*, Vol. I, p. 213), corresponds very much with the drawing No. 72, and which, it is observed, is dated in 1807.

Lent by Sir W. Stirling-Maxwell, Bart.*

No. 68.—"SIR JEFFERY CHAUCER and the Nine-and-Twenty Pilgrims on their Journey to Canterbury."

54 inches w., by 18½ inches h.

Signed, "*W. Blake.*"

This picture was purchased of Blake by his patron, Mr. Butts, from whose possession it came into the Collection of Mr. Stirling, of Keir.

It was painted in 1808, and there is an elaborate account of it by the Artist in his "Descriptive Catalogue of Pictures, Poetical and Historical Inventions, painted by William Blake in Water Colours, being the ancient method of Fresco Painting revived, &c.," published in 1809. The picture which was engraved by Blake himself in 1809 is stated in the Catalogue to have been painted "in self-defence against the insolent and envious imputation of unfitness for finished and scientific art," and is referred to as produced in rivalry to Stothard's picture on the same subject, which Blake criticises in no measured terms, summing up his criticism by writing of it, that "all is misconceived, and its misexecution is equal to its misconception."

In the present Collection, No. 194, a Drawing of Stothard's, "The Canterbury Pilgrimage," is exhibited, so that an opportunity is afforded of comparing the two productions—the one characterised by originality and force of drawing; the other, by elegance of design and sweetness of composition.

Lent by Sir W. Stirling-Maxwell, Bart.*

No. 185.—"THE ANCIENT OF DAYS."

6⅝ inches w., by 9¼ inches h.

"A grand figure, in an orb of light, surrounded by dark clouds, is slooping down, with an enormous pair of compasses, to describe the world's destined orb."

"*Paradise Lost*," Book vii., line 236.

"When he set a compass upon the face of the earth."—*Proverbs* viii. 27.

This composition was an especial favorite of the designer. An engraving of it formed the frontispiece to that visionary rhapsody which he published under the title of "*Europe, a Prophecy. Lambeth: Printed by William Blake, 1794.*" The drawing now exhibited was coloured by the Artist whilst confined to his bed during his last illness, for his friend, Mr. Frederick Tatham.

Lent by J. E. Taylor, Esq.*

BOURNE, J., b. d. Exh. R.A. 1800.

No. 125.—LANDSCAPE, with Bridge and Church.

16 $\frac{3}{4}$ inches w., by 12 $\frac{3}{4}$ inches h.

Lent by William Smith, Esq.*

No. 216.—LANDSCAPE, with Bridge, Trees and Figures in foreground.

12 $\frac{3}{4}$ inches w., by 9 $\frac{1}{4}$ inches h.

Signed, "J. Bourne."

Lent by A. A. Weston, Esq.

BUCKLER, JOHN CHESSEL, b. 1770, d. 1851. Exh. R.A. 1797.

Early in life articulated to an architect and surveyor, a profession which he practised for many years was a distinguished painter of architectural and topographical subjects. As early as 1797 he published two aquatint engravings of Magdalen College, Oxford, and thus originated a publication of Views of the English Cathedrals, which obtained for him much reputation. He was, associated with J. M. W. Turner in making the drawings for Whitaker's "*Richmondshire.*" He exhibited water-colour drawings at the Royal Academy almost yearly from 1790 to 1848.

No. 140.—RUINS OF FOUNTAINS ABBEY.

14 $\frac{3}{4}$ inches w., by 20 $\frac{3}{4}$ inches h.

Signed, "J. C. Buckler, 1818."

Lent by James Worthington, Esq.*

BUNBURY, HENRY WILLIAM, b. 1750, d. 1811. Exh. R.A. 1780.

This Artist, the second son of the Reverend Sir William Bunbury, Bart., of Mildenhall, Suffolk, was a clever figure designer. His works generally are humorous subjects and caricatures.

No. 152.—LANDSCAPE, with Figures and Dog in foreground.

19½ inches w. by 13½ inches h.

"Drawn by W. H. Bunbury, Esq., 1786."

Lent by Sir William Drake.*

CALCOTT, SIR AUGUSTUS WALL, R.A., b. 1779, d. 1844. Exh. R.A. 1802.

Calcott was born at Kensington in 1779. He was, in his youth, a chorister boy in Westminster Abbey, but adopted painting as his profession at an early age. He received some instruction from Hoppner, the portrait painter, and was elected a member of the Royal Academy in 1810.

Calcott made a tour on the Continent, and was greatly surprised and hurt to find himself unknown there as a painter. The French artists enquired of him what pictures of his had been engraved; but he was, at that time, scarcely able to point to any, and when he returned to England, forcibly struck with the advantage which engraving is to painters, in making their works and merits known, he offered to lend to the proprietors of "Finden's Royal Gallery of British Art." three pictures, without any charge for copyright, conditionally that each of the three should be engraved. He said: "I am known by three styles, and 'to represent me by any one of them, would not be just.'" The pictures which were selected for engraving, and which will be found in the work referred to, were, "Trent on the Tryol," a landscape; "Ann Page and Slender," a figure subject, and "Returning from Market," (now in the National Gallery), pastoral.

Calcott was a constant and distinguished contributor to the Royal Academy Exhibitions up to the time of his death, 25th November, 1844. In 1837 he was knighted by the Queen, and in 1844 appointed the successor of Mr. Seguer, as Conservator of the Royal Pictures, an office which he held for a few months only preceding his death.

No. 59.—LANDSCAPE. Road across a Common; Cart and Horse in foreground; Cottages in middle ground; and Windmill in the distance.

24⅞ inches w., by 13½ inches h.

Lent by Miss James.

No. 57.—LANDSCAPE. View of Thun, Switzerland.

8¾ inches w., by 5¾ inches h.

Exhibited at Manchester, 1857.

Lent by Frank Dillon, Esq.*

No. 58.—LANDSCAPE. Approach to the Alps from the Italian side.

7½ inches w., by 5¼ inches h.

Lent by Henry Vaughan, Esq.*

CHALON, ALFRED EDWARD, R.A., b. 1780, d. 1860. O.M.A.A.W.C.

This artist was the younger brother of John James Chalon. They were both born in Geneva, but came to London whilst yet youths.

Alfred became a student of the R.A. in 1797. He practised as a water colour artist, and in 1808 joined, as an original member, the "Associated Artists in Water Colours," an institution, of brief existence, established in rivalry to the old Water Colour Society.

In 1810, A. E. Chalon first exhibited at the Royal Academy Exhibition, and in 1812, he was elected an Associate, and in 1816 a full member of the R.A.

Although in later life he painted in oil, Chalon's reputation was established and rests upon his water colour portraits, which at one time were much in vogue when he was *par excellence* the fashionable artist of portraiture. Leslie and some of his contemporaries had a high opinion of Chalon's artistic merits; but when in 1855 his works and those of his brother John, were exhibited at the Society of Arts in the Adelphi, they failed to be appreciated by the public as many considered they ought to have been.

No. 177.—"PHŒBE." Portrait of Miss Manners Sutton. Engraved.

7½ inches w., by 10½ inches h.

Signed, "A. E. Chalon, R.A., 1832."

Lent by Miss James.

No. 69.—LADY MACBETH.

"Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe, topfull
Of direst cruelty!

Macbeth, Act I., Scene V.

17¾ inches w., by 33½ inches h.

Signed, "Alfd. Edwd. Chalon, R.A., London, 1836."

Lent by Louis Huth, Esq.*

No. 73.—LADY MACBETH.

Doctor. What is it she does now? Look how she rubs her hands!
Gentlewoman. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.
Lady M. Yet here's a spot.

Macbeth, Act V., Scene I.

17¾ inches w., by 34 inches h.

Signed, "Alfd. Edwd. Chalon, R.A., London, 1836."

Lent by Louis Huth, Esq.*

CHALON, JOHN JAMES, R.A., b. 1778, d. 1854 Memb. O.W.C.S.

JOHN JAMES CHALON, R.A., commenced his artistic career as a Painter in Oils, and first appears as an Exhibitor at the R.A. in 1802. He some few years after turned his attention to painting in Water Colours, and in 1808 became a Member of the Old Water Colour Society (established four years previously), but seceded in 1813, influenced, no doubt, by his desire to become a Member of the R.A., to the honours of which his younger brother, Alfred Edward Chalon, had been admitted in the previous year. John Chalon was for forty years of his life a Member of the "Sketching Society."§

He was elected A.R.A. in 1827, and R.A. in 1841.

No. 143.—LANDSCAPE. Mountains with Water, Boats and Figures in foreground.

25 inches w., by 19 inches h.

Lent by Samuel Redgrave, Esq.

CLENNELL, LUKE, b. 1781, d. 1840.

Born near Morpeth; was apprenticed to Thomas Bewick the eminent Wood Engraver, in which art Clennell showed great skill. His reputation as a painter was established by a picture of "The Charge of the Life Guards at Waterloo;" but unfortunately his artistic career was cut short by the dreadful disease of insanity, and he ended his days in a lunatic asylum, in the 59th year of his age.

Some of his Water Colour drawings were engraved. Two of them will be found in the Southern Coast.

No. 37.—THE BLIND PIPER.

14 inches w., by 20½ inches h.

Lent by J. E. Taylor, Esq.*

§ The "Sketching Society" was founded in 1808. The Chalons (John and Alfred), with Francis Stevens being the originators; and it ceased to exist in 1848. During its existence it numbered amongst its members William Turner of Oxford, A. E. Chalon, R.A., Thomas Webster, Michael Sharp, Francis Stevens, Cornelius Varley, J. J. Chalon, R.A., H. P. Bone, J. S. Stump, T. Uwins, R.A., C. Stanfield, R.A., C. R. Leslie, R.A., and J. Partridge, R.A., with three honorary members, viz., Joshua Cristall, C. J. Robertson, and George Fennel Robson. The following is the account Leslie gives of the objects of the Society and his introduction to it: "I should have mentioned, that, in 1828, I joined a small Society of Artists that had then been established for twenty years. Its meetings are held weekly, on Friday nights, during the months of November, December, January, February, March, and April. The members assembled at six o'clock at each other's houses in rotation. All the materials for drawing are prepared by the host of the evening, who is, for that night, President. He gives a subject, from which each makes a design. The sketching concludes at ten o'clock, then there is supper, and after that the drawings are reviewed, and remain the property of him at whose house they are made."

It is probable that the prototype of the "Sketching Society" was a Sketching Class established by Thomas Girtin, which lasted about three years, and consisted of ten members, viz.:—Girtin, Sir Robert Ker Porter, Sir Augustus Calcott, J. R. Underwood, G. Samuel, P. S. Munn, J. S. Cotman, L. Francia, W. H. Worthington and J. C. Denham.

CLEVELEY, JOHN, b. 1746, d. 1786. Exh. R.A. 1770, &c.

A marine painter, who, born in London, and brought up in the Dock Yard at Deptford, became a lieutenant in the Navy. He accompanied Lord Mulgrave in his voyage to the North Pole, and subsequently went with Sir Joseph Banks to Iceland. He sometimes painted in oils, but principally in water colours. He first exhibited, at the R.A. in 1770, as "John Cleveley, Jun., of New Row, Deptford," three drawings, "A View on the Thames, off Deptford," and two other marine subjects. He must not be confounded with Robert Cleveley, a later Artist, who was marine painter to the Prince of Wales.

No 99.—MARINE VIEW. Frigate and Dutch Fishing Boats off Dover.

16½ inches w., by 13¾ inches h.

Signed, "*Jno. Cleveley.*"

Lent by William Smith, Esq.*

CONEY, JOHN, b. 1786, d. 1833.

An architectural designer and engraver of eminence, born in London; was apprenticed to an architect, but did not follow the profession. In 1815 he published "Views of Warwick Castle," drawn and etched by himself. He engraved also from his own drawings the illustrations to "Dugdale's Monasticon," edited by the late Sir Henry Ellis. In 1829 he commenced engraving from his own designs a series of plates of the Cathedrals and other public buildings on the Continent; and in 1831 a similar series of "Architectural Beauties of Continental Europe," drawn and etched by himself.

No. 198.—INTERIOR OF BEAUVAIS CATHEDRAL.

8¼ inches w., by 10 inches h.

Lent by A. Aspland, Esq.

COTMAN, JOHN SELL, b. 1782, d. 1842, Memb. O.W.C.S. Exh. R.A. 1801, &c.

It is stated (Redgrave's Century of Painters) that much of this Artist's early life was spent in London, studying design in company with Turner, Girtin, and

Munn, and that with them he used to frequent the well-known meetings at the house of Dr. Munro. Cotman settled at Yarmouth, where he became associated with the late Mr. Dawson Turner, and in concert with that gentleman published in 1811, a series of etchings of "The Architectural Antiquities of Norfolk," and subsequently, in 1822, "Architectural Antiquities of Normandy." In 1834, Cotman removed to London on obtaining the appointment of Drawing Master in King's College School. He was an Exhibitor at the Old Water Colour Society, and a prominent Member of the "Norwich Society of Artists," a local Art Society of some celebrity in its day, established by John Crome (Old Crome) in 1803.

No. 178.—OLD HOUSE IN NORMANDY.

12 $\frac{3}{4}$ inches w., by 8 inches h.

Signed, "J. S. Cotman, 1800."

Lent by Thomas Woolner, Esq.*

No. 206.—MARINE VIEW. Yarmouth from the Sea.

9 $\frac{1}{2}$ inches w., by 6 $\frac{1}{2}$ inches h.

Lent by Thomas Woolner, Esq.*

No. 53.—MARINE VIEW, with Barges.

17 inches w., by 11 $\frac{1}{4}$ inches h.

Lent by Dr. Hamilton.*

No. 48.—MARINE VIEW. Mooring post, with Sea Gulls ; Storm coming up.

15 $\frac{3}{4}$ inches w., by 11 $\frac{1}{4}$ inches h.

Signed "Cotman."

Lent by John Heugh, Esq.*

No. 49.—LANDSCAPE. View of the Citadel of Namur, from the Bridge over the Meuse.

14 $\frac{7}{8}$ inches w., by 10 $\frac{3}{8}$ inches h.

Lent by John Heugh, Esq.*

No. 54.—SAILING BARGE ON THE BANK OF A RIVER.

21 $\frac{1}{2}$ inches w., by 14 $\frac{3}{4}$ inches h.

Lent by J. E. Taylor, Esq.*

COX, DAVID, b. 1783, d. 1859, Memb. O.W.C.S. Exh. R.A. 1805.

This admirable artist, whose water-colour pictures rank amongst the finest of the English Landscape School for originality, truth, and beauty, was born in Birmingham in 1783, and died in 1859 at his residence, Harborne, near Birmingham.

The artist's father was a smith, and for some time he worked in the business; but his constitution was not sufficiently robust for the pursuit; and, having a great inclination for drawing, he commenced by painting small pictures from prints. He then became a scene-painter at the Birmingham Theatre, and subsequently went to London, where for some years he maintained himself by making drawings to serve as copies for the pupils of drawing masters.

The only instruction in his art which he received was a few lessons from John Varley.

Cox resided a few years at Hereford, teaching pupils, and making drawings of the picturesque scenery in the neighbourhood. To this circumstance may, perhaps, be traced that devotion to Welsh scenery which has characterised so large a portion of his works.

Cox, who was a member of the Old Water Colour Society, is known chiefly as a water-colour painter; but, at an exhibition of his pictures in London a short time before his death, a considerable number of oil pictures were exhibited, most of which had been painted within the last ten or fifteen years of his life.

No. 5.—VIEW OF PUTNEY from the River Thames.

11 $\frac{7}{8}$ inches w., by 7 $\frac{5}{8}$ inches h.

Lent by John Heugh, Esq.*

No. 13.—LANDSCAPE near Hereford, with figure and sheep in foreground.
An early drawing.

30 inches w., by 17 $\frac{1}{4}$ inches h.

Lent by E. Duncan, Esq.

No. 201.—VIEW OF SOUTHAMPTON. Engraved.

6 $\frac{1}{8}$ inches w., by 4 $\frac{7}{8}$ inches h.

Lent by Henry Vaughan, Esq.*

No. 215.—LANDSCAPE. North Wales; Rocky Scenery, with Cattle.

14 $\frac{1}{2}$ inches w., by 10 $\frac{3}{4}$ inches h.

Signed, "*David Cox, July 1833.*"

Lent by John Henderson, Esq.*

No. 15.—VIEW OF DRUSLIN CASTLE, CARMARTHENSHIRE,
with Hayfield, with Waggon and Horses in foreground.

17 $\frac{1}{2}$ inches w., by 11 $\frac{3}{8}$ inches h.

Signed "*David Cox.*"

Lent by John Henderson, Esq.*

No. 6.—BOLTON ABBEY ; with Cows and Milkmaids in foreground.

16 $\frac{1}{8}$ inches w., by 10 $\frac{3}{8}$ inches h.

Signed, "*David Cox*, 1845."

Lent by John Henderson, Esq.*

No. 16.—FESTINIOG ; NORTH WALES.

11 $\frac{1}{2}$ inches w., by 8 inches h.

Lent by John Henderson, Esq.*

No. 221.—BEAUMARIS ; from the Sea ; with Fishing Craft and Steamer.

12 $\frac{1}{4}$ inches w., by 8 $\frac{3}{8}$ inches h.

Lent by William Quilter, Esq.

No. 227.—LANDSCAPE. Trees with Cottage, Hayfield and Waggon, with pool of water in foreground.

14 $\frac{1}{2}$ inches w., by 10 $\frac{1}{2}$ inches h.

Signed, "*David Cox*, 1849."

Lent by Henry Vaughan, Esq.*

No. 14.—BETTWYS-Y-COED, NORTH WALES.

14 $\frac{5}{8}$ inches w., by 10 $\frac{1}{2}$ inches h.

Signed, "*David Cox*, 1849."

Lent by John Henderson, Esq.*

No. 222.—LANDSCAPE. Haystack, with Hay-waggon and Figures.

11 $\frac{1}{2}$ inches w., by 7 $\frac{1}{2}$ inches h.

Signed, "*David Cox*, 1849."

Lent by Henry Vaughan, Esq.*

No. 12.—THE HAYFIELD.

33 inches w., by 23 $\frac{1}{2}$ inches h.

Signed, "*David Cox*, 1850."

Lent by William Quilter, Esq.

No. 7.—VIEW OF DRUSLIN CASTLE, CARMARTHENSHIRE.

14 inches w., by 10½ inches h.

Lent by John Henderson, Esq.*

No. 265.—BOLSOVER CASTLE.

38½ inches w., by 28½ inches h.

Signed, "*David Cox.*"

Lent by Henry Vaughan, Esq.*

No. 11.—SHRIMPERS ON HASTINGS SANDS.

29 inches w., by 19 inches h.

Signed "*David Cox, 1856.*"

This picture was exhibited at the Old Water Colour Society in 1857, where it was purchased by its present owner.

Lent by Edwin W. Field, Esq.

COZENS, ALEXANDER, b. about 1698, d. 1786. Exh. Soc. A.G.B. (of which he was a member), 1767. Exh. R.A. 1778.

The reputed father of this Artist was the Czar Peter the Great. It is said that the Emperor sent his son to Italy to study painting, and that he came to England in 1746. It would seem, however, that it was about the year 1770 he established himself in London as a landscape painter. He was appointed Drawing Master to Eton College, and became the Tutor in Drawing to several members of the Royal Family. He was an ingenious Artist, and his drawings have considerable merit. His style was bold and effective, but rather sombre, in consequence of the dark colours he used and the means he took to obtain his compositions; for he held some curious notions of working them out, according to suggestions of his own fancy, from casual blots. A sponge, charged with a variety of colours, thrown against paper, or splashing the surface of a piece of earthenware with bistre or vandyke brown, and then working out the forms the colours took into trees, buildings, &c., was, in his opinion, all that was necessary for the foundation of a landscape painting—any study from nature being apparently, in his judgment, altogether unnecessary. This theory he promulgated by a publication demonstrating his practice. In the absence of better instruction, this process became popular for a time, but fortunately nearly died with its professor.

Alexander Cozens also published a work upon the shape and foliage of trees in

skeleton. He married a sister of John Baptist Prince, the French engraver, (who himself resided for many years in Russia), and by her was the father of John Cozens the painter.

Cozens resided in Leicester Street, Leicester Square, where he died in April, 1786.

No. 63.—SWISS LANDSCAPE.

11 $\frac{7}{8}$ inches w., by 9 inches h.

Lent by Samuel Redgrave, Esq.

COZENS, JOHN, b. 1752, d. 1799. (?) *See Note to Drawing No. 112,*
p. 34. Exh. Soc. A.G.B., 1767.

Was the son of Alexander Cozens. John Cozens broke away from the topographical and antiquarian type which had more or less characterised the works of Sandby, Rooker, and Hearne, and may fairly be said to have been the precursor of that ultimate superiority of Water Colour Painting, the attainment of which, was reserved for Thomas Girtin and J. M. W. Turner. He visited Italy with Mr. Beckford, and he is perhaps best known by the views he then made. The high esteem in which John Cozens' works were held by Artists may be gathered from the fact that they formed the early studies of Girtin and Turner. Leslie, writing of him, says—"He had an eye equally adapted to the grandeur, the elegance, and the simplicity of nature, but loved best her gentlest, most silent eloquence."

No. 87.—LAKE ALBANO.

24 inches w., by 17 inches h.

Lent by George Girtin, Esq.

No. 137. —LANDSCAPE. View in Switzerland.

24 $\frac{1}{2}$ inches w., by 16 $\frac{1}{2}$ inches h.

Lent by C. S. Bale, Esq.

No. 117.—LANDSCAPE. View of the Lake of Nemi.

24 $\frac{3}{4}$ inches w., by 16 inches h.

Signed, "*J. Cozens, 1780.*"

Lent by Henry Vaughan, Esq.*

No. 240.—LANDSCAPE. View from the Gardens of the Villa Negroni, Rome ; Group of Stone, Pine, and Cyprus, with Shepherd and Sheep in the foreground.

14 $\frac{3}{4}$ inches w., by 10 $\frac{3}{8}$ inches h.

Lent by C. S. Bale, Esq.

No. 104.—VIEW ON THE GARIGLIANO.

26 $\frac{3}{4}$ inches w., by 19 $\frac{1}{2}$ inches h.

Signed, "*John Cozens.*"

Lent by C. S. Bale, Esq.

No. 104a.—THE ORIGINAL SKETCH FOR THE DRAWING, No. 104.

Given by the Artist to Jack Bannister, the Actor, and purchased at his Sale by the present Owner.

Oval, 8 $\frac{3}{4}$ inches w., by 5 $\frac{1}{4}$ inches h.

Lent by C. S. Bale, Esq.

No. 239.—VIEW ON THE GARIGLIANO.

One of the last Drawings by this Artist.

16 $\frac{1}{4}$ inches w., by 7 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.*

No. 95.—VIEW FROM CAPO DI MONTE, near Naples.

23 inches w., by 17 $\frac{1}{4}$ inches h.

Signed "*J. Cozens.*"

Lent by John Henderson, Esq.*

No. 103.—VIEW OF ROME, from the Villa Melina.

23 $\frac{1}{2}$ inches w., by 17 $\frac{1}{4}$ inches h.

Lent by John Henderson, Esq.*

No. 254.—THE MARE MORTO, Naples, with the Islands of Procida and Ischia in the distance.

16 $\frac{3}{4}$ inches w., by 7 $\frac{1}{2}$ inches h.

One of the Artist's latest Drawings.

Lent by John Henderson, Esq.*

No. 88.—VIEW OF LAGO MAGGIORE.20 $\frac{3}{4}$ inches w., by 14 $\frac{1}{2}$ inches h.

Lent by John Henderson, Esq.*

No. 112.—VIEW OF THE LAKE OF NEMI.20 $\frac{1}{2}$ inches w., by 13 $\frac{1}{2}$ inches h.

(The date of 1801 is in the water-mark of the paper, two years later than the period generally assigned for the decease of the Artist.)

Lent by John Percy, Esq., M.D.

No. 111.—LANDSCAPE. Pompey's Tomb.21 inches w., by 14 $\frac{3}{8}$ inches h.

Lent by George Girtin, Esq.

CRISTALL, JOSHUA, b. 1767, d. 1847. O. Memb. O.W.C.S.

Commenced his artistic career as a China painter in Wedgewood's establishment. He is said to have been one of the many artists who had the opportunity of frequenting the house of Dr. Munro, in Adelphi Terrace, and there studying his art by copying from the works of his predecessors which were there collected. He was one of the founders of the Old Water Colour Society, of which, in 1821, he was elected President, an office he held for ten years. Cristall's forte lay in figure subjects; but he painted landscapes and marine pieces, and occasionally portraits. He lived to an old age (nearly eighty years). He had apparently no relatives. Two servants lived with him, and he became much attached to them, and it was a grief that when he died he had nothing to leave them. He was, however, a member of the Sketching Society; and one of their rules was that the drawings made at their meetings were never to be sold. However, Cristall left all the drawings he had to the two women who had been kind to him during his latter life, and the Society passed a resolution to the effect that they might be sold. Leslie, R.A., who was one of the members, took upon himself the sale.

No. 218.—LAKE SCENE, with Fishing Boats, Evening effect.17 $\frac{1}{4}$ inches w., by 11 $\frac{1}{2}$ inches h.

Lent by

DANBY, FRANCIS, A.R.A., b. 1793, d. 1861.

Born in Ireland, where he studied and painted until about the year 1816, when he came to England, and for some years settled at Bristol; he subsequently came to London, where he painted several well-known pictures of ideal landscape of a very original character, notably "The Upas Tree," exhibited at the British Institution in 1820, and now forming part of the bequest of the Rev. C. H. Townshend to the South Kensington Museum. His water colour drawings were comparatively few.

No. 212.—VIEW FROM CLIFTON DOWNS, over the Avon.

10½ inches w., by 7½ inches h.

Signed, "*F. Danby.*"

Lent by C. S. Bale, Esq.

No. 212b.—CARNARVON CASTLE.

18½ inches w., by 12¼ inches h.

Lent by William Maskell, Esq.*

DANIELL, WILLIAM, R.A., b. 1773, d. 1837. Exh. R.A. 1795.

The commencement of this artist's career was in India, where he accompanied his uncle Thomas Daniell, R.A.; they were absent some ten years, gathering materials for a work, "Oriental Scenery," which was published in 1808, the drawings for the great part being executed by William Daniell.

In 1822 he published "Voyage round Great Britain in 1813," illustrated from his own drawings by engravings also executed by himself in aquatint, a process, if not then a secret, at all events very little known, and which was eventually superseded by the introduction of lithography.

The "Oriental Annual," which was commenced in 1834, was illustrated down to and including 1838,* by engravings from William Daniell's drawings.

*There were two other artists of this family who are not represented in this Exhibition, viz., Thomas Daniell, R.A., (b. 1749, d. 1840), and Samuel Daniell. The former (Thomas) was the uncle of William Daniell, R.A., with whom he worked, they having gone together to India, as above-mentioned. Samuel was the brother of William Daniell, R.A. He spent three years at the Cape of Good Hope, and published in 1808 some prints descriptive of the scenery of the country, costume of the natives, &c., as also an account of the animals of Southern Africa.

No. 122.—VIEW OF DURHAM, with the River-bank and Bridge. Cattle in the foreground.

25½ inches w., by 15¼ inches h.

Signed "*W. Daniell*, 1805."

Lent by William Smith, Esq.*

DAYES, EDWARD, b. 1763, d. 1804. Exh. R.A. 1786, &c.

Edward Dayes, who, may be classed amongst the founders of the English landscape Water Colour school, was apprenticed (as was Henry Edridge) at an early age to William Pether, the eminent mezzotinto engraver, which art he for a short time practised. He subsequently obtained eminence as a Water Colour painter, and was much employed in producing illustrations for the topographical publications of his day. Thomas Girtin was his pupil, and was imprisoned by Dayes for refusing to work out his apprenticeship indentures. Dayes' merits as a painter were recognised by Turner, who, at an early period of his life, so closely copied him that it is extremely difficult to distinguish between the works of the two artists.

No. 155.—BUCKINGHAM HOUSE, with Groups of Figures in the foreground.

25½ inches w., by 15½ inches h.

Signed, "*Edwd. Dayes*, 1790."

Lent by William Smith, Esq.*

No. 248.—LANDSCAPE. Tintern Abbey.

15¾ inches w., by 9¾ inches h.

Signed, "*Edwd. Dayes*, 1794."

Lent by Samuel Redgrave, Esq.

No. 149.—TINTERN ABBEY, on the Wye, with Ferry Boat.

17 inches w., by 12¾ inches h.

Signed. "*Edwd. Dayes*, 1795."

Exhibited at the Royal Academy, 1795.

Lent by Sir William Drake.*

No. 202b.—LANDSCAPE, with Man reading on the Bank of a Stream.

5¼ inches w., by 6¾ inches h.

Signed, "1795, *Edw. Dayes*."

Lent by Samuel Redgrave, Esq.

No. 157.—THE CATHEDRAL, HEREFORD, with the Wye ; Figures and Cattle in foreground.

16 $\frac{3}{4}$ inches w., by 12 $\frac{3}{4}$ inches h.

Signed, "*E. Dayes*, 1796."

Lent by A. A. Weston, Esq

DELAMOTTE, WILLIAM, b. 1775, d. 1863, Memb. O.W.C.S. Exh. R.A. 1797, &c.

No. 61.—LANDSCAPE. Gothic Ruins, with Boy, Dog, and Sheep in foreground.

14 inches w., by 18 inches h.

Date 1817. Signed, "*William Delamotte*."

Lent by Philip Delamotte, Esq.

DE WINT, PETER, b. 1783, d. 1849, Memb. O.W.C.S.

For the long period of nearly forty years, Mr. De Wint's numerous drawings formed one of the most attractive features in the exhibitions of the Old Society of Painters in Water Colours ; his subjects being for the most part English landscape scenery, which he portrayed with truthfulness and fidelity, coupled with that artistic feeling which won him popularity with all who relish simplicity of nature. Mr. De Wint's style was essentially his own. If the subjects of his pencil were simple, his manner of treating them was simple also ; his handling was free and masterly, and devoid of all affectation. He essentially belonged to the old school, and carefully eschewed the use of body colours, which have been so much adopted by the Water Colour painters of the present day.

No. 20.—KENILWORTH CASTLE, with Water and Figure in the foreground.

19 $\frac{3}{4}$ inches w., by 13 inches h.

Lent by C. S. Bale, Esq.

No. 21.—LANDSCAPE. Water, with Cattle and Figures in the foreground, and distant view of Nottingham.

23 $\frac{3}{4}$ inches w., by 5 $\frac{1}{2}$ inches h.

Lent by John Henderson, Esq.*

No. 18.—VIEW OF THE BRIDGE OVER THE WYTHAM, Lincoln.

20½ inches w., by 16½ inches h.

Lent by John Henderson, Esq.*

No. 19.—RUINS OF THE BISHOP'S PALACE AT LINCOLN.

20⅝ inches w., by 16¾ inches h.

Lent by John Henderson, Esq.*

No. 176.—LANDSCAPE. Village, with Cattle in the foreground.

22¾ inches w., by 14½ inches h.

Lent by Henry Vaughan, Esq.*

No. 10.—LANDSCAPE, with Windmill, Waggon, and Horses. Pool of Water with Rustic Bridge in the foreground. Man ploughing in the distance.

29¼ inches w., by 14½ inches h.

Lent by Miss James.

No. 22.—LANDSCAPE. Pool of Water, with Water-fowl and Rushes in foreground. Meadows and Cattle, with Church and Village in middle ground, and White Building in distance. Double Rainbow effect.

20 inches w., by 13¼ inches h.

Lent by Miss James.

No. 17.—LANDSCAPE. View from Goodwood.

19¾ inches w., by 6⅞ inches h.

Lent by C. S. Bale, Esq.

No. 217.—MARSWORTH, near Tring. River, with Hay Barges.

21½ inches w., by 9⅝ inches h.

This Drawing was painted in the last year of the Artist's life (1849).

Lent by Henry Vaughan, Esq.*

No. 23.—LANDSCAPE. Cornfield, with View of the Westmoreland Hills and the course of the River Ken to Morecombe Bay.

25½ inches w., by 6 inches h.

Lent by John Henderson, Esq.*

EDRIDGE, HENRY, A.R.A., b. 1769, d. 1821. Exh. R.A., 1796, &c.

Born in London ; apprenticed (as was Edward Dayes) to William Pether, the mezzotint engraver. In 1786 he gained the Academy silver Medal. He did not long practise the art of engraving, but established himself as a portrait painter, first in miniature on ivory, and afterwards working in Water Colours on paper, touching in the figure with black lead pencil, over washes of Indian ink and finishing the head. In 1817, and again in 1819, he visited France and delineated with great power the picturesque beauties of Paris and the fine Gothic edifices of Normandy, of which good examples will be found in this Collection, Nos. 2 and 4. In 1820 he was elected A.R.A., but he was then in bad health, and died in the following year. For many years Edridge's drawings were very rare and, in consequence of their scarcity, fetched exceptionally large prices, but not perhaps more than their artistic merits deserved.

No. 1.—PORTRAIT OF AN OFFICER, with fortress in the background.

13½ inches w., by 18½ inches h.

Signed, "*Hy. Edridge, 1810.*"

Lent by William Smith, Esq.*

No. 241.—LANDSCAPE. Water and Trees.

12¾ inches w., by 16¾ inches h.

Signed "*H. E. 1810.*"

Lent by Miss James.

No. 205.—LANDSCAPE. A Road Scene, with Buildings. Cart, with Horses and Man in the foreground.

16½ inches w., by 10½ inches h.

Lent by Miss James.

No. 2.—STREET VIEW IN ROUEN, with Market in foreground, and Cathedral in the background.

14 $\frac{3}{4}$ inches w., by 21 inches h.

Signed "*H. Edridge*, 1821."

Lent by J. H. Agnew, Esq.

No. 4.—VIEW OF the PONT NEUF, PARIS.

19 $\frac{1}{4}$ inches w., by 13 $\frac{1}{2}$ inches h.

Exhibited at Manchester, 1857.

Lent by William Smith, Esq.*

No. 3.—LANDSCAPE, near Redleaf. Cottages and Farm Buildings, with Birch-trees in foreground. Distant landscape.

19 $\frac{1}{2}$ inches w., by 12 $\frac{7}{8}$ inches h.

Lent by William Smith, Esq.*

No. 8.—LANDSCAPE. View in the Weald of Kent.

19 $\frac{1}{2}$ inches w., by 11 inches h.

Lent by Henry Vaughan, Esq.*

EMES, J., b. d. . Exh. R.A. 1790.

No. 251.—LANDSCAPE. Park Scenery, Trees, River and Boat in foreground, with View of Wynstay in the distance.

11 $\frac{3}{4}$ inches w., by 8 $\frac{1}{4}$ inches h.

Lent by A. A. Weston, Esq.

FIELDING, COPLEY VANDYKE, b. about 1788, d. 1855, Memb.
O.W.C.S.

This popular artist, although painting considerably in oils, directed his attention to Water Colour Painting, in which he achieved great success.

He joined the O.W.C.S. in 1810, and commenced exhibiting in that year. On the retirement of Cristall in 1831, Copley Fielding was elected President of the Society, a post which he filled up to his death. He was much esteemed by his brother artists and very popular with his pupils. His forte perhaps lay in his "Down" views of which a fine specimen, No. 44, is in the present Collection.

No. 45.—LANDSCAPE. Bridge over River with Houses.

19 $\frac{3}{8}$ inches w., by 10 $\frac{1}{4}$ inches h.

Signed "*C. Fielding*, 1809."

Lent by William Smith, Esq.*

No. 35.—LANDSCAPE. Old Newby Bridge, near Windermere.

30 $\frac{3}{8}$ inches w., by 19 $\frac{3}{4}$ inches h.

Signed "*C. V. F.*, 1818."

Lent by James Worthington, Esq.*

No. 38.—PLYMOUTH SOUND, from the Sea, with Fishing Boat.

16 inches w., by 12 inches h.

Signed, "*Copley Fielding*, 1831."

Lent by Albert Levy, Esq.

No. 44.—LANDSCAPE. Down View, with Sheep in foreground.

31 $\frac{1}{4}$ inches w., by 17 inches h.

Signed "*Copley Fielding*, 1835."

Exhibited at the Leeds Exhibition, 1868.

Lent by James Worthington, Esq.*

No. 39.—LAKE SCENE.

22 $\frac{1}{2}$ inches w., by 15 inches h.

Signed "*Copley Fielding*, 1851."

Lent by Sigismund Rucker, Esq.

FRANCIA, FRANCOIS LOUIS, b. 1772, d. 1839. Exh. R.A. 1797, &c.

Francia was a pupil of Thomas Girtin, and formed one of the Sketching Society established by that artist. (See note p. 26.) He was one of the small band who availed themselves of the privileges afforded by Dr. Munro for study at his house on stated evenings, to make copies of the choice works which that gentleman possessed, and to take advantage of the knowledge which the Doctor was able to communicate for their instruction in their art.

No. 213a.—MARINE SUBJECT. "The Morning Gun."

11 $\frac{1}{4}$ inches w., by 7 $\frac{1}{8}$ inches h.

Lent by Samuel Redgrave, Esq.

No. 213.—SEA PIECE. The Shipwrecked Mariner.

12 $\frac{1}{8}$ inches w., by 6 $\frac{1}{2}$ inches h.

Lent by Samuel Redgrave, Esq.

No. 211.—MARINE VIEW. Transports Returning from Spain, February, 1809, Beating into St. Helen's Roads.

16 inches w., by 11 $\frac{1}{2}$ inches h.

Lent by Samuel Redgrave, Esq.

GIRTIN, THOMAS, b. 1773 or '5, d. 1802. Exh. R.A. 1795, &c.

This justly-admired landscape artist, who died at an early age, was apprenticed to Edward Dayes, by whom, he was imprisoned for refusing to serve out his apprenticeship indentures. His drawings did not at all resemble his master's style. He was one of the earliest friends and the zealous adviser of J. M. W. Turner, in company with whom he frequented the house of Dr. Munro, and painted from nature on the banks of the Thames, previous to an artistic tour which they took together in 1793, the result of which was a series of drawings engraved in Walker's Itinerant.

On the Peace of Amiens, a few months previous to his death, Girtin went to Paris and there made twenty drawings of the principal views of that city, some of which he etched in outlines on plates, finished in aquatinta by other artists. Two of these drawings (unengraved) are in the present collection (Nos. 186 and 183.)

No. 121.—LANDSCAPE, with Trees and Figures in foreground, and Rainbow.

20 $\frac{3}{8}$ inches w., by 12 inches h.

Signed, "*Girtin*, 1800."

Lent by C. S. Bale, Esq.

No. 92.—AN OVERSHOT MILL in Devonshire.

11½ inches w., by 8½ inches h.

Lent by C. S. Bale, Esq.

No. 113.—INTERIOR OF ST. ALBANS' ABBEY CHURCH.

18¾ inches w., by 22½ inches h.

Probably the Drawing exhibited at the R.A. 1797, No. 428.

Lent by Sir William Tite.*

No. 98.—LANDSCAPE. A Tower.

10½ inches w., by 12¼ inches h.

Signed, "*Girtin*."

Lent by J. E. Taylor, Esq.*

No. 244.—LANDSCAPE, Stansted Mill, Essex.

23⅝ inches w., by 16⅞ inches h.

Painted 1799.

Lent by George Girtin, Esq.

No. 115.—VIEW ON THE THAMES. Chelsea Reach, with Windmill and White House.

19¾ inches w., by 11¾ inches h.

Signed, "*Girtin*, 1800."

Lent by Horatio L. Micholls, Esq.

No. 107.—INTERIOR OF REMAINS OF JULIAN'S BATHS, PARIS.

9¼ inches w., by 12⅝ inches h.

Lent by J. E. Taylor, Esq.*

No. 123.—VIEW OF DURHAM.

19 inches w., by 15¼ inches h.

Exhibited at Manchester, 1857.

Lent by Henry Vaughan, Esq.*

No. 100.—VIEW OF THE OLD BRIDGE OVER THE OUSE, YORK,
with adjoining Buildings, River and Boats in foreground.

20½ inches w. by 12¾ inches h.

Signed, "*Girtin*, 1800."

Lent by George Girtin, Esq.

No. 202d.—VIEW OF KNARESBOROUGH, with Pool of Water in foreground.

20½ inches w., by 12½ inches h.

Lent by Thomas Woolner, Esq.*

No. 90.—VILLAGE, WITH CHURCH.

20½ inches w., by 12½ inches h.

Signed, "*Girtin*, 1800."

Lent by George Girtin, Esq.

No. 109.—KIRKSTALL ABBEY, on the River Aire, Yorkshire. Evening effect.

20¾ inches w., by 12½ inches h.

Lent by George Girtin, Esq.

No. 186.—LANDSCAPE. Street Scene in Environs of Paris.

11¾ inches w., by 5½ inches h.

Signed, "*Girtin*, 1802. *Paris*."

Lent by George Girtin, Esq.

No. 183.—LANDSCAPE. Mill in the Environs of Paris.

11¾ inches w., by 5½ inches h.

Signed, "*Girtin*, 1802. *Paris*."

Lent by George Girtin, Esq.

The two Drawings, No. 186 and 183, were made very shortly before the Artist's death, they are not included in the published "Views of Paris."

**No. 114.--LANDSCAPE VIEW of the River Wye, with Chepstow Castle ;
Men towing Boat in foreground.**

23 $\frac{1}{2}$ inches w., by 14 inches h.

Lent by George Girtin, Esq.

No. 91.—ARCHITECTURAL COMPOSITION, with Figures.

18 $\frac{3}{4}$ inches w., by 12 inches h.

This was one of a set of 12 Drawings engraved by Giampiccoli.

Lent by George Girtin, Esq.

No. 249.—LANDSCAPE. Road with Timber Waggon in foreground.

24 inches w., by 15 $\frac{3}{4}$ inches h.

Lent by J. E. Taylor, Esq.*

GLOVER, JOHN, b. 1767, d. 1849, O. Memb. O.W.C.S. Exh. R.A.
1795, &c.

An important master in the early practice of water colour painting ; born in Leicestershire, and in 1794 settled in Lichfield as an Artist and Drawing Master. His practice in water colours is said to have been founded on that of William Payne of Plymouth. He was one of the founders of the Society of Painters in Water Colours, and sent nineteen pictures to the first Exhibition, and in 1815 was elected President of the Society for that year. About this time he worked largely in oil, and, probably with a view of being elected a member of the Royal Academy, withdrew from the Water Colour Society in 1818, and placed his name on the list of Candidates for the Associateship ; but without success. In the latter part of his life he went to Tasmania, and executed a considerable number of views of the local scenery in that settlement.

No. 246.—VIEW ON THE RIVER BRATHAY.

12 $\frac{1}{2}$ inches w., by 7 $\frac{1}{2}$ inches h.

Exhibited at Manchester, 1857.

Lent by William Leaf, Esq.

No. 262. — WOODED LANDSCAPE. River and Bridge in foreground;
and View of Lowther Castle in the distance.

35 inches w., by 23 inches h.

Lent by John Heugh, Esq.*

GRIMM, SAMUEL HIERONYMUS, b. 1734, d. 1794. Exh. Soc.
A.G.B. 1777.

Grimm was a native of Switzerland, and came to England about the year 1768. He was much employed by publishers in designing illustrations, and in drawing landscapes and views of antiquity. It is said his principal work was a drawing made for the Society of Antiquaries, from a picture in Windsor Castle, but now in the rooms of the Society, representing the departure of Henry VIII. for Boulogne, from which Basire engraved his print. He resided in Covent Garden, where he died in 1794.

No. 252.—VIEW OF THE NORTH FORELAND LIGHTHOUSE.

14 $\frac{3}{4}$ inches w., by 9 $\frac{1}{2}$ inches h.

Lent by William Smith, Esq.*

No. 70.—COVENT GARDEN.

24 inches w, by 19 inches h.

Signed, "*S. H. Grimm, fecit 1774.*"

Lent by G. J. S. Camden, Esq.

HARDING, JAMES DUFFIELD, b. 1797, d. 1863, Memb. O.W.C.S.

Harding, a talented artist of his day, originated a style peculiar to himself, but which has found many imitators. He was ambitious of obtaining Academic honours, to which many considered he was justly entitled; but, he did not succeed in attaining the object of his ambition. He wrote many elementary works on the practice of his Art, and his sketches and drawings were very largely published in lithography.

No. 42a.—VIEW OF A MOUNTAIN GORGE IN SWITZERLAND.

9 $\frac{3}{4}$ inches w., by 13 $\frac{3}{4}$ inches h.

Signed, "*J. D. Harding, 1859.*"

Lent by Miss Hill.

No. 43.—FRIEDRICHSSTEIN on the Rhine.

31½ inches w., by 22½ inches h.

Lent by Philip Hardwick, Esq.

No. 264.—VIEW IN SWITZERLAND, with Figures in foreground.

40 inches w., by 21½ inches h.

Lent by Philip Hardwick, Esq.

HAVELL, WILLIAM, b. 1782, d. 1857, O. Memb. O.W.C.S. Exh. R.A. 1804.

William Havell, the son of a house-painter, born in Reading, attained considerable eminence as a landscape painter.

Although occasionally practising in oil, his works in water colours are more numerous. In 1816, Havell accompanied Lord Amherst's Embassy to China; but in the following year (1817) proceeded to Calcutta where he remained until 1825. In 1827 he returned to England and re-entered the old Water Colour Society, from which he had seceded in 1813. About this time also he visited Italy.

No. 9.—VIEW OF KILGARRAN CASTLE, with River, Boats, and Figure in foreground, and distant Landscape.

27¾ inches w., by 19½ inches h.

Lent by William Smith, Esq.*

No. 34.—LANDSCAPE. Vale of Nant Frangon, with the fall of the Ogwen, North Wales, with Cattle, and Figures; Mountains in back ground

26½ inches w., by 18½ inches h

Signed, "*W. Havell*."

Probably the Drawing exhibited at the Royal Academy in 1805.

Lent by J. Fuller Maitland, Esq.*

HEAPHY, THOMAS, b. about 1779-80, d. 1835, Memb. O.W.C.S. Exh. R.A. 1797.

THOMAS HEAPHY was apprenticed to an engraver. He subsequently became a colourer of prints, but in 1797 he commenced exhibiting at the Royal Academy

with a portrait of himself. In 1807 he became an "Associate Exhibitor" and in 1808 a Member of the Old Water Colour Society, which, however, he quitted about 1811, when he joined the British Army in the Peninsula, and continued with it until the Battle of Toulouse, occupying himself with painting portraits of officers. In 1823 he was one of the founders, and for one year President of the "Society of British Artists," and in 1835 he was also active in the formation of the New Society of Painters in Water Colours, of which he became a member. Heaphy exhibited in 1809 a water-colour drawing called "The Fish Market," which, it is said, sold for, in that day, the large sum of 500 guineas.

No. 150.—LANDSCAPE, with Water and Trees in foreground.

13 $\frac{3}{4}$ inches w., by 9 $\frac{1}{2}$ inches h.

Lent by Sir William Drake.*

HEARNE, THOMAS, b. 1744, d. 1817. Exh. Soc., A.G.B., 1777.
Exh., R.A. 1785, &c.

The talents of this Artist, for the depiction of topographical subjects fairly entitle him to be included amongst the founders of our School of Water Colour Painting, was born at Brinkworth in Wiltshire. He came to London when very young and was apprenticed to William Woollett the Engraver. He spent several years in the West Indies, where he went as draughtsman with Lord Lavington. On his return to England he engaged with the celebrated Engraver, William Byrne, in "The Antiquities of Great Britain," for which he made the drawings which, whilst faithful copies of the subjects delineated, possess pictorial merit which carry them beyond the mere dry topographical drawings of that day.

Twenty of the original drawings were exhibited at the Royal Inc. Soc. of Artists of Great Britain, in 1780, at which time the work was being published in parts.

No. 257.—VIEW ON THE THAMES. Richmond Bridge and Hill from the Surrey side.

10 $\frac{5}{8}$ inches w., by 7 $\frac{1}{2}$ inches h.

Signed, "Hearne, 1790."

Lent by William Smith, Esq.*

No. 232.—OLD BUILDINGS.

8 $\frac{1}{2}$ inches w., by 6 inches h.

Signed, "T. Hearne."

Lent by J. E. Taylor, Esq.*

No. 214.—HAYMAKING.

Oval. 13 inches w., by 11 inches h.

Lent by J. E. Taylor, Esq.*

No. 52.—LANDSCAPE, with Tower, Water, and Figure in foreground.

18½ inches w., by 23½ inches h.

Lent by William Smith, Esq.*

HILLS, ROBERT, b. 1769, d. 1844, O. Memb. O.W.C.S. Exh., R.A.
1791.

Principally known as an animal painter, was for many years Secretary of the Old Water Colour Society (of which institution he was one of the founders) was born at Islington, and became an exhibitor at the Royal Academy when twenty-one years of age, but ceased to exhibit there after 1792. Subsequently, on the establishment of the Water Colour Society, (of which he was one of the founders), in 1805, he was a contributor to its Exhibitions until his death.

Hills etched with skill, his subjects being deer and other animals. A large collection of these etchings are in the print room of the British Museum.

It is said that he often worked in conjunction with Barret and Robson, adding the animals to their landscapes.

No. 158.—LANDSCAPE, with Water, Cattle, and Figures in foreground, and Cottages in middle distance.

16½ inches w., by 11½ inches h.

Signed, "*R. Hills*, 1814."

Lent by The Baroness Meyer de Rothschild.

No. 165.—FARMYARD. Men threshing in a Barn, with Cattle in foreground, and Horses and Waggon entering the Yard.

16½ inches w., by 12 inches h.

Signed, "*R. Hills*, 1818."

Lent by Sir William Drake.*

HUNT, WILLIAM HENRY, b. 1790, d. 1864, Memb. O.W.C.S.

Born in London, was apprenticed to John Varley. He became a student at the Royal Academy in 1808. His early works appear to have been principally in oil, and he first appeared as an Exhibitor in 1807, while he was yet under his pupilage to Varley.

In 1824 Hunt became a member of the old Water Colour Society, and in 1827 a full member, and from that time to the day of his death he rarely failed to contribute to their exhibitions.

Hunt was one of the many artists indebted for assistance in his early artistic career to Dr. Munro, and it was at this period of his life, that in conjunction with Turner and others, he made drawings for the Earl of Essex of the rooms at Cashibury, of which an example is in the present collection, No. 173.

No. 26.—LANDSCAPE. Water Mill, Hemel Hempstead.

8 $\frac{3}{4}$ inches w., by 11 inches h.

Lent by Miss James.

No. 32.—INTERIOR OF CHURCH, with Monuments.

13 inches w., by 16 $\frac{5}{8}$ inches h.

Lent by Miss James.

No. 137.—ALDENHAM CHURCH, Herts (from a Pencil Sketch by Edridge in 1819.)

16 $\frac{5}{8}$ inches w., by 12 inches h.

Signed "*W. Hunt.*"

Lent by John Henderson, Esq.*

No. 173.—INTERIOR OF GALLERY AT CASHIOBURY.

9 $\frac{3}{4}$ inches w., by 11 inches h.

Signed, "*W. Hunt, 1821.*"

This is one of a series of Drawings made for the Earl of Essex by Turner, Hunt, and other Artists.

Lent by Sir William Drake.*

No. 174.—VIEW OF LODGE, Cashibury Park.

13 $\frac{1}{2}$ inches w., by 10 $\frac{3}{8}$ inches h.

Signed, "*Wm. Hunt, 1823.*"

Lent by John Heugh, Esq.*

No. 25.—THE PRAYING BOY.12 inches w., by $17\frac{3}{4}$ inches h.Signed, "*W. Hunt.*"

Lent by Sigismund Rucker, Esq.

No. 24.—PRIMROSES and IVY.Oval. $13\frac{3}{4}$ inches w., by 12 inches h.Signed, "*W. Hunt.*"

Lent by William Quilter, Esq.

No. 27.—FIGURE SUBJECT. Head of a Mullatto Girl, with Red Cloth over her head, and green dress. $11\frac{1}{2}$ inches w., by $15\frac{1}{4}$ inches h.Signed, "*W. Hunt.*"

Exhibited at Manchester, 1857, and at Leeds 1868.

Lent by William Leaf, Esq.

No. 28.—INTERIOR WITH FEMALE FIGURE SITTING BY THE WINDOW READING. $24\frac{3}{4}$ inches w., by 20 inches h.

Exhibited at Manchester 1857, and at the International Exhibition, 1862.

Lent by William Leaf, Esq.

No. 29.—FRUIT. Purple Grapes and Pomegranite. $11\frac{3}{4}$ inches w., by $9\frac{1}{2}$ inches h.Signed, "*W. Hunt.*"

Lent by John Henderson, Esq.*

No. 31.—FIGURE SUBJECT. Boy with Dog. "Too hot." $10\frac{3}{4}$ inches w., by $14\frac{7}{8}$ inches h.

Exhibited at Manchester 1857.

Lent by William Quilter, Esq.

No. 30.—FRUIT SUBJECT. Pine-apple, Pomegranite, and Purple and White Grapes.13 $\frac{7}{8}$ inches w., by 9 $\frac{1}{4}$ inches h.Signed, "*W. Hunt.*"

Exhibited at the International Exhibition 1862, and at the Leeds Exhibition 1868.

Lent by William Quilter, Esq.

No. 171.—STUDY FOR GIRL'S HEAD.Circular. 7 $\frac{1}{4}$ inches diam.

Lent by Henry Vaughan, Esq.*

No. 172.—SKETCH OF A BOY—"Cold Morning."7 $\frac{1}{2}$ inches w., by 7 inches h.Signed, "*W. Hunt.*"

Lent by John Heugh, Esq.*

No. 260a.—STILL LIFE. Dead Peacock.23 $\frac{1}{2}$ inches w., by 13 $\frac{1}{4}$ inches h.

Lent by William Leaf, Esq.

IBBETSON, JULIUS CÆSAR, b. 1759, d. 1817.

An artist of considerable merit in his day, many of whose drawings, especially his figure subjects, were engraved. Ibbetson is stated to have been born at Masham, in Yorkshire, and to have been originally a ship-painter at Scarborough. "He was (write the authors of a 'Century of Painters') one of the jolly friends of George Morland; like him, he lived from hand to mouth, was employed by an inferior class of picture dealers, and made them his pot companions."

No. 50.—LANDSCAPE. Overshot Mill, with Figures and Donkeys in foreground.14 $\frac{3}{4}$ inches w., by 11 $\frac{3}{8}$ inches h.Signed, "*Julius Ibbetson, 1798.*"

Lent by Samuel Redgrave, Esq.

No. 126.—THE DEPARTURE. Engraved.15 $\frac{3}{4}$ inches w., by 11 $\frac{3}{8}$ inches h.Signed, "*J. C. Ibbetson, 1801.*"

Lent by Sir William Drake.*

MACKENZIE, FREDERICK, b. 1780, d. , Memb. O.W.C.S.

No. 146.—VIEW OF THE ABBEY GATEWAY AT READING.

13 inches w., by 9 $\frac{3}{4}$ inches h.

Lent by George Vaughan, Esq.

MALTON, THOMAS, b. 1726, d. 1801.

Was a designer and engraver in aquatint. He was the author of a "Treatise on Perspective in Theory and Practice." It was "Tom Malton of Long Acre," the son of this Artist, from whom J. M. W. Turner learnt the principles of art of perspective, of which, in after years he became so consummate a master.

No. 238.—STREET VIEW IN BATH, with the Abbey Church.

19 inches w., by 13 inches h.

Signed, "*T. Malton, 1777.*"

Lent by William Smith, Esq.*

MARLOW, WILLIAM, b. 1740, d. 1800. Exh. Soc. A.G.B. (of which he was a member) 1762.

A landscape-painter and engraver. He was a pupil of Samuel Scott, (b. 1725, d. 1772), a painter of waterside buildings and marine subjects, (who is not represented in this collection), and from him acquired the style of drawing which is well represented by the specimen now exhibited. He subsequently painted and etched some Italian views.

No. 164.—VIEW OF ST. PAUL'S from Ludgate Hill.

15 $\frac{1}{2}$ inches w., by 19 $\frac{3}{4}$ inches h.

Lent by John Henderson, Esq.*

MARTIN, JOHN, b. 1789, d. 1854.

No 207—LANDSCAPE. Pathway and Stile, with Figure and Oak Tree in foreground.

13 $\frac{3}{4}$ inches w., by 9 $\frac{1}{2}$ inches h.

Signed "*J. Martin, June 1840.*"

Lent by J. E. Taylor, Esq.*

MUNN, PAUL SANDBY, b. , d. , Memb. O.W.C.S. Exh.
Soc. A.G.B. 1768; Exh. R.A. 1799.

No. 186a.—LANDSCAPE, with Bridge over River.

8 inches w., by 5 $\frac{3}{8}$ inches h.

Signed, "*P. S. Munn, 1805.*"

Lent by Samuel Redgrave, Esq.

No. 144.—THE COTTAGE DOOR. Female Figure sitting on stone bench,
with Cat by her side.

7 inches w., by 8 $\frac{7}{8}$ inches h.

Signed, "*P. S. Munn, 1840.*"

Lent by J. E. Taylor, Esq.*

NASH, FREDERICK, b. 1781, d. 1856, Memb. O.W.C.S. Exh. R.A.
1801.

Born in Lambeth, was elected in 1808 a member of the Society of Painters in Water Colours, and soon afterwards appointed draughtsman to the Antiquarian Society. In 1810 he commenced a work on St. George's Chapel, Windsor, and in 1819, he executed the drawings for a work entitled "Picturesque Views of Paris," for which it is said he received 500 guineas. Although his landscapes were well-esteemed, it was in architectural subjects that he made his fame and fortune.

No. 128.—VIEW OF DURHAM.

13 $\frac{3}{4}$ inches w., by 9 $\frac{1}{4}$ inches h.

Lent by William Smith, Esq.*

NICHOLSON, FRANCIS, b. 1753, d. 1844, O. Memb. O.W.C.S.
Exh. R.A. 1789.

In referring to the elder race of Water Colour Artists, Francis Nicholson must not be passed over. He studied his Art during a long life, with a conscientious desire to elevate and improve it. He was born in Yorkshire, and first exhibited at the R.A. in 1789, "A View of Castle Howard." He was one of the founders of the Society of Painters in Water Colours, and the author of a preceptive work, published in 1820, on "The practice of Drawing and Painting Landscapes from Nature in Water Colours," in which, amongst much instructive matter connected with the Art on which he wrote, he exemplified a mechanical process for preserving the heightenings pure and thus avoiding the necessity of putting them in by means of opaque white. See an interesting biographical memoir of this Artist in the "Gentleman's Magazine," April, 1844, p. 435.

No. 258.—BRIDGE OVER THE MOUNTAIN TORRENT, BETWEEN
LLANRWST AND PENMACHNO, NORTH WALES.

17 inches w., by 12½ inches h.

Lent by Sir William Drake.*

No. 236.—VIEW OF SCARBOROUGH FROM THE SEA.

20 inches w., by 13¾ inches h.

Date of Drawing, 1816.

Bought at the Monro (of Novar) Sale at Christie's, 1863.

Lent by John Percy, Esq., M.D.

No 226—LANDSCAPE. View of Stirling Castle, with plain, and distant
Mountains.

18 inches w., by 13 inches h.

Lent by John Heugh, Esq.*

OWEN, SAMUEL, b. 1768, d. 1857, O. Memb. A.A.W.C. Exh. R.A.
1799.

No. 195.—MARINE VIEW. British Frigate of War off the Land.

8½ inches w., by 5¾ inches h.

Lent by John Heugh, Esq.*

No. 189.—LOW WATER. Fishing Boats beached, with Figures in foreground.

8½ inches w, by 5¾ inches h.

Lent by John Heugh, Esq.*

No. 202.—MARINE VIEW, off Dover with Ships. Figures in Foreground.

10¼ inches w., by 7¼ inches h.

Signed, "S. Owen."

Lent by J. E. Taylor, Esq.*

OWEN, WILLIAM, R.A., b. 1769, d. 1825. Exh. R.A. 1792.

WILLIAM OWEN, a native of Shropshire, came to London in 1786. He commenced exhibiting at the R.A. in 1792 as an oil painter, his subjects being rustic life, but his fame rests on his portraits, in which he was very successful. During an illness, which confined him to his room for five years previous to his death, he practised the art of water-colour painting, and produced a large number of drawings, of which the following is a specimen. He was elected an Associate of the R.A. in 1804, and a full member in 1806.

No. 159.—LANDSCAPE. Cottage, with Figures.

13½ inches w., by 10 inches h.

Lent by Rear-Admiral Sir Henry Denham.

PARS, WILLIAM, A.R.A., b. 1742, d. 1782.

Was born in London. He was much patronised by the Dilettanti Society, in whose service, and in that of Henry second Viscount Palmerston, many years of his life were occupied in making drawings of views and antiquities in Greece, Switzerland, and Italy. Several of his views in Greece were engraved by Byrne, and a selection from his Swiss and Italian drawings were executed in aquatint by Paul Sandby. He died at about the age of 40, in Rome, where he had been residing for seven years. William Pars was the brother of Mr. Pars, the successor of Shipley, whose drawing-room in the Strand was, in 1767, the preparatory school for young Artists. In 1770, he was elected an associate of the R.A. One of the drawings by Pars in the present Collection, No. 118, "View of the

Lake of Nemi," may be instructively studied, in comparison with the drawings of the same subject by John Cozens, No. 117, and by J. M. W. Turner, No. 116.

No. 231.—VIEW OF A SWISS LAKE. Boat, with Figures in foreground.
13 $\frac{1}{8}$ inches w., by 9 $\frac{1}{2}$ inches h.

Lent by A. A. Weston, Esq.

No. 118.—VIEW OF THE LAKE OF NEMI.
22 $\frac{1}{2}$ inches w., by 15 $\frac{3}{4}$ inches h.

Lent by John Percy, Esq., M.D.

PAYNE, WILLIAM (of Plymouth), b. , d. . Exh. R.A.
1786, &c.

The first notice we find of this artist, who, like John Cozens, "abandoned mere topography for a more poetical treatment of landscape scenery," is in 1786, when, residing at Plymouth he contributed views of that town and its neighbourhood to the Royal Academy Exhibition. In 1790 Payne appears to have removed to London, as in the Royal Academy Catalogue for that year a London address is attached to his name. "Payne adopted many peculiarities in his methods of execution, some of which were valuable additions to the Art" (See "Cent. of Painters," vol i. p. 382). He became a drawing master, from which he is said to have derived a large income.

No. 189a.—LANDSCAPE, with Water, Boat and Figures in foreground;
Cottage and Landscape in distance.
8 $\frac{1}{2}$ inches w., by 6 $\frac{1}{4}$ inches h.
Signed, "*W. Payne, 1791.*"

Lent by John Percy, Esq., M.D.

No. 202a.—LANDSCAPE. Tree in foreground, with Cattle.
10 inches w., by 7 $\frac{1}{4}$ inches h.

Lent by Samuel Redgrave, Esq.

No. 229.—FOUR LANDSCAPES.

Each $6\frac{3}{4}$ inches w., by 5 inches h.

SWANSEA BAY.

Signed, "*W. Payne.*"

VIEW near Lidford, Devon. Waterfall.

VALE OF USK, Brecon. Distant Mountains, with Figure and Cows in foreground.

VIEW ON THE WYE, near Piersfield. Setting Sun.

Signed, "*W. P.*"

Lent by Sir William Drake.*

These drawings are examples of the process Payne adopted, and which was subsequently much followed by Glover, of enriching scenes, when he desired to depict the effects of sunset or sunrise, by passing a full warm coloured wash over his completed drawing. See "A Century of Painters," Vol. i., p. 383.

PROUT, SAMUEL, b. 1784, d. 1852, Memb. O.W.C.S. Exh. R.A. 1805.

Born at Plymouth; was the author of several instructive works on the art of drawing. About 1818 he commenced a course of artistic tours abroad and the result was a series of views, very many of which were engraved for the landscape and Continental annuals. His fame rests upon the architectural features of his drawings, the mode of execution of which he evidently derived from Edridge; and a comparison between the two artists' drawings, Edridge Nos. 2 & 4 and Prout Nos. 131 & 138, will be interesting.

Prout was a member of the Society of Painters in Water Colours, and was an annual contributor to its exhibitions to the end of his life.

No. 131.—PORCH OF CHURCH AT ABBEVILLE.

14 inches w., by $19\frac{3}{4}$ inches h.

Signed, "*S. Prout, 1815.*"

Lent by John Henderson, Esq.*

No. 136.—"DISMANTLED." Marine View. Ships dismantled.

$21\frac{1}{2}$ inches w., by $14\frac{3}{4}$ inches h.

Signed, "*S. Prout.*" Date of Drawing, 1815 to 1820.

Lent by John Henderson, Esq.*

No. 129.—VIEW OF DURHAM.

23 $\frac{3}{8}$ inches w., by 17 $\frac{1}{2}$ inches h.

Date of Drawing, 1815 to 1820.

Lent by John Henderson, Esq.*

No. 170.—SEA-PIECE, with Boats and distant Shore. Men in Fishing-boat, drawing their Net, in foreground.

10 $\frac{1}{2}$ inches w., by 8 $\frac{1}{4}$ inches h.

Lent by John Heugh, Esq.*

No. 188.—SHIPPING. Low Water, with Dismantled Fishing-boat and Figures in the foreground, with Landscape and Ruined Castle in the distance.

10 $\frac{3}{8}$ inches w., by 8 inches h.

Lent by William Quilter, Esq.

No. 261.—INDIAMAN ASHORE.

38 $\frac{1}{4}$ inches w., by 25 $\frac{1}{8}$ inches h.

Lent by William Leaf, Esq.

No. 138.—VERONA. The Tombs of the Scaglieri.

12 inches w., by 15 $\frac{7}{8}$ inches h.

Exhibited at Manchester, 1857.

Lent by John Pender, Esq.*

PUGIN, AUGUSTUS, b. 1762, d. 1832, Memb. O.W.C.S.

No. 219.—LINCOLN CATHEDRAL, with Houses in foreground.

10 $\frac{1}{2}$ inches w., by 13 $\frac{1}{2}$ inches h.

Lent by J. E. Taylor. Esq.*

PYNE, WILLIAM HENRY, b. 1770, d. 1845, O. Memb. O.W.C.S.
Exh. R.A. 1790, &c.

The Author of "Wine and Walnuts" and the Editor of "The Somerset House Gazette," an Art serial published in 1823-4. To the latter work we are indebted for much information about Art and Artists. Pyne used his pencil in various branches of his Art—in portraits, landscapes, figure painting, and topographical subjects. He entered upon a speculation, which was not we believe profitable, in publishing a "History of the Royal Residences," illustrated by coloured engravings, facsimiles of drawings by himself and others. For some years in his later life he lived at Reading, and amongst the small circle of his acquaintances there, was esteemed for his amusingly chatty and anecdotal conversation. He was one of the founders of the Old Water Colour Society.

No. 220.—SIR CLOUDESLEY SHOVEL'S HOUSE, at Rochester.

11 $\frac{1}{4}$ inches w., by 8 inches h.

Lent by Sir William Drake.*

RATHBONE, JOHN, b. 1750, d. 1807. Exh. R.A. 1799.

A native of Cheshire. He was a landscape-painter, and it is said, that many of the figures introduced into his pictures were drawn by Ibbetson, Anderson, and other of his contemporaries.

No. 51.—VIEW ON THE WYE. Boat and Figures in foreground.

17 $\frac{5}{8}$ inches w., by 12 $\frac{3}{8}$ inches h.

Lent by Samuel Redgrave, Esq.

RICHARDSON, THOMAS MILES, Sen., b. 1784, d. 1848.

No. 33.—WARKWORTH CASTLE.

15 $\frac{1}{4}$ inches w., by 10 $\frac{1}{2}$ inches h.

Lent by T. M. Richardson, Esq.

No. 62.—VIEW IN NEWCASTLE-ON-TYNE, Church of St. Nicholas.

12 $\frac{1}{2}$ inches w., 17 inches h.

Lent by T. M. Richardson, Esq.

RIGAUD, STEPHEN, b. , d. , O. Memb. O.W.C.S. Exh.
R.A. 1800.

No. 153.—FIGURE SUBJECT.

16½ inches w., by 22 inches h.

Signed, "*S. Rigaud*, 1812."

Lent by A. A. Weston, Esq.

ROBERTS, DAVID, R.A., b. 1796, d. 1864.

Born near Edinburgh and apprenticed to a house-painter in that city, with whom he served an apprenticeship of seven years. In 1820 he became scene-painter at Glasgow and Edinburgh, and in that year sent an oil picture to the Edinburgh Exhibition, which was rejected. In 1822 he became scene-painter at Drury Lane. In 1823 he was one of the original members of the Society of British Artists in Suffolk Street, a position he resigned to become eligible for the Royal Academy. In 1824 he first exhibited in London at the British Institution, and in 1826 he first exhibited at the Royal Academy.

Having made two previous excursions to France and the Rhine, Roberts in 1832 went to Spain, where he made a series of drawings, two of which are in the present Collection, Nos. 82 and 83, which were published in lithography in 1837 under the title of "*Picturesque Sketches in Spain*."

Mr. Roberts's artistic tours were very numerous; but the principal one was that to Egypt and Syria, which occupied him for a twelvemonth, 1838-9, and the subjects of his drawings formed the well-known publication of "*Roberts's Sketches in the Holy Land, Syria, and Egypt*," the publication of which commenced in 1842, and was completed in 1849.

It was during his absence in the East, that he was elected in 1839 an Associate of the Academy, to which a full membership was added in 1841.

No. 82.—THE TOWER OF COMARES. The Fortress of the Alhambra.

11½ inches w., by 16½ inches h.

Published in Roberts's "*Picturesque Sketches in Spain*, 1832-3."

Lent by Sir William Drake.*

No. 83.—GATE OF THE VIVARRAMBLA, Granada.

10¾ inches w., by 15½ inches h.

Published in Roberts's "*Picturesque Sketches in Spain*, 1832-3"

Lent by Sir William Drake.*

No. 79.—INTERIOR OF XERES CATHEDRAL.10 $\frac{3}{8}$ inches w., by 14 inches h.Signed, "*D. Roberts*, 1834."

Lent by Henry Vaughan, Esq.*

No. 80.—BURGOS CATHEDRAL.10 $\frac{1}{2}$ inches w., by 15 $\frac{3}{8}$ inches h.Signed, "*D. Roberts*, 1834."

Lent by Henry Vaughan, Esq.*

No. 81.—PLACENTIA, with the Monastery of St. Just. The place of Retirement of Charles V.14 inches w., by 9 $\frac{1}{2}$ inches h.Signed, "*D. Roberts*, 1837."

Lent by Henry Vaughan, Esq.*

ROBERTSON, GEORGE, b. about 1742, d. 1788. Exh. Soc. A.G.B.
1773.

Born in London ; was instructed in design in Shipley's Drawing School. At an early age he went to Italy, where he studied Landscape Painting with good results. He afterwards visited Jamaica and made several drawings of the scenery of that island which were exhibited at the R.A. in 1775. He etched a few of his own views. He was Vice-President of the Royal Incorporated Society of Artists of Great Britain in 1780.

No. 230.—CASCADE AT TERNI.21 $\frac{1}{2}$ inches w., by 14 inches h.

Lent by Sir William Drake.*

ROBSON, GEORGE FENNEL, b. 1788, d. 1833, Memb. O.W.C.S.

No. 260.—VIEW OF DURHAM.44 $\frac{1}{2}$ inches w., by 25 $\frac{1}{2}$ inches h.

Exhibited at Manchester 1857.

Lent by William Leaf, Esq.*

ROOKER, MICHAEL ANGELO, A.R.A., b. 1746, d. 1801. Exh. Soc. A.G.B. 1765. Exh. R.A. 1769, &c.

The son of Edward Rooker, a designer and engraver, by whom he was instructed in the use of the "burin;" after which he became a pupil of Paul Sandby. For several years he was principal scene-painter at the Theatre in the Haymarket. He practised both as an artist in water colours and as an engraver, drawing and engraving many of the head-pieces to the Oxford Almanacks; and in 1773 was elected an associate of the Academy. Rooker exhibited at the first Exhibition of the R. A. in 1769.

No. 130.—RUINS.

14½ inches w., by 10¾ inches h.

Signed, "*M. Rooker.*"

Lent by A. Aspland, Esq.

No. 259.—WEST FRONT OF THE ABBEY GATE, Bury St. Edmund's.

21 inches w., by 15½ inches h.

Signed, "*M. Rooker.*"

This, probably, was the Drawing exhibited at the R.A. in 1797, Cat. No. 485.

Lent by A. A. Weston, Esq.

No. 74.—VIEW OF GODMINTON, near Ashford.

10 inches w., by 14 inches h.

Lent by William Smith, Esq.*

ROWLANDSON, THOMAS, b. 1756, d. 1827. Exh. R.A. 1775, &c.

This well-known designer of humorous subjects and caricature was born in London, and became an artist of no mean merit. He, however, did but scant justice to his artistic powers; his love of gambling was the bane of his life, and it is to be feared that he looked upon his pencil almost solely as a ready means of replenishing his resources when luck had been against him. He studied drawing at the Royal Academy, and subsequently in Paris. Sir Joshua Reynolds and West are each said to have declared that some drawings of Rowlandson which were submitted to them would have done honour to Rubens. In addition to numerous caricatures and humorous drawings he executed illustrative designs for "*Dr. Syntax*," "*The Dance of Death*," &c. &c.

His early works were wrought with much more care than his later productions, and of the former there are good illustrations in this Exhibition.

No. 76.—VIEW OF COVENT GARDEN MARKET, with St. Paul's Church.22 $\frac{7}{8}$ inches w., by 15 inches h.

Lent by John Henderson, Esq.*

No. 64.—VIEW IN ANTWERP.21 $\frac{3}{4}$ inches w., by 16 $\frac{1}{2}$ inches h.

Lent by John Henderson, Esq.*

No. 179.—FIGURE SUBJECT—DUTCH MERCHANTS. Sketched from life at Amsterdam.7 $\frac{1}{2}$ inches w., by 9 $\frac{1}{4}$ inches h.

From the Esdaile Collection.

Lent by Henry Vaughan, Esq.*

SANDBY, PAUL, R.A., b. 1725, d. 1809. Exh. Soc. A.G.B. 1760.
Exh. R.A. 1770, &c.

PAUL SANDBY was born at Nottingham, but came to London when fourteen years old, and was employed in the drawing-room at the Tower. He is mentioned in the Charter of Incorporation 1767 as one of the Directors of the Society of Artists of Great Britain, formed 1760. At the foundation of the R.A. he was elected a member, and in the same year, 1768, was appointed Chief Drawing Master to the Military Academy at Woolwich, an office he held until his death. Although commencing as a topographical draftsman, and continuing throughout his career to depict his views with characteristic truth, he added, a pictorial effect which was wanting in other artists of his day. He painted in oil, distemper, and transparent water colours, and may be regarded as the founder of the present school of Landscape Water Colour Painters. His works were very popular in his day, and he was much patronised. To his other acquirements he added those of an etcher and engraver. Paul Sandby was, probably, the first English artist who practised engraving in aquatint.

No. 228a.—WINDSOR CASTLE AND TERRACE.34 inches w., by 24 $\frac{3}{4}$ inches h.

Lent by Her Majesty the Queen.

No. 235.—LANDSCAPE. Road Scene, with Flock of Sheep and Figures on horse-back in the foreground.19 $\frac{1}{2}$ inches w., by 12 $\frac{3}{4}$ inches h.

Dated, 1774.

Lent by William Smith, Esq.*

No. 154.—COMPOSITION. Landscape, with Trees, Figures and Water in foreground, with Bridge. Painted in Body colours.

From the Bicknell Collection.

30 $\frac{1}{4}$ inches w., by 20 $\frac{1}{4}$ inches h.

Lent by J. E. Taylor, Esq.*

No. 202c.—LANDSCAPE, with Village ; Mountains in distance.

10 $\frac{3}{4}$ inches w., by 7 $\frac{1}{2}$ inches h.

Lent by J. E. Taylor, Esq.*

No. 243.—VIEW ON THE BANKS OF THE THAMES, with Man and Woman seated on the outside of a Public-house, with Soldier in conversation with them, and other figures. Painted in body colour.

22 inches w., by 15 $\frac{1}{2}$ inches h.

Lent by Sir Walter Stirling, Bart.

No. 228b.—LANDSCAPE WITH TREES AND RIVER ; Man fishing in the foreground.

20 inches w., by 12 $\frac{1}{4}$ inches h.

Lent by William Sandby, Esq.

No. 228c.—VIEW IN WALES, with Group of Trees, Water and Cattle, in foreground.

19 $\frac{1}{2}$ inches w., by 12 $\frac{1}{4}$ inches h.

Probable date of drawing, 1780.

Lent by William Sandby, Esq.

No. 228d.—FORTIFIED TOWER AND BRIDGE, with Waterfall ; Cattle and Figures in foreground.

21 $\frac{1}{4}$ inches w., by 15 inches h.

Signed "P. S. 1791."

Lent by William Sandby, Esq.

SANDBY, THOMAS, R.A., b. 1721, d. 1798. Exh. Soc. A.G.B. 1767.

No. 78.—ARCHITECTURAL COMPOSITION.

30 inches w., by 22 $\frac{3}{8}$ inches h.

Lent by Decimus Burton, Esq.

SASSE, RICHARD, b. 1774, d. 1849. Exh. R.A. 1792.

No. 151.—RUINED TOWER AND BUILDINGS.

11 $\frac{1}{4}$ inches w., by 7 $\frac{1}{2}$ inches h.

Signed, "*Sasse*."

Lent by A. A. Weston, Esq.*

SERRES, DOMINIC M., R.A., b. 1722, d. 1792. Exh. Soc. A.G.B.
(of which he was a member), 1765. Exh. R.A., 1782.

No. 145.—LANDSCAPE. Ruined Gateway, with Cattle Man and Dog in foreground.

12 $\frac{1}{2}$ inches w., by 9 inches h.

Lent by Thomas Woolner, Esq.

SHELLEY, SAMUEL, b. 1750, d 1808. O. Memb. O.W.C.S. Exh.
R.A., 1798.

Shelley divided with Samuel Collins and Richard Cosway the fashionable patronage of their day as miniature painters. It was at his house in George Street, Hanover Square, that the establishment of the Old Water Colour Society was decided on in 1804. Previous to that date Water Colour Paintings were exhibited under great disadvantage at the Royal Academy. §

§ The Society, when first constituted, consisted of the following sixteen members, all of whom at the time enjoyed considerable reputation as artists :—

George Barret,
Joshua Cristall,
William Sawrey Gilpin,
John Glover,
William Havell,

Robert Hills,
James Holworthy,
John Claude Nattes,
Francis Nicholson,
Nicholas Pocock,
William Henry Pyne,

Stephen Rigaud,
Samuel Shelley,
John Varley,
Cornelius Varley,
Wm. Fred. Wells.

With the exceptions of Gilpin, Holworthy, Nattes and C. Varley (who is still living), all the original members of the O.W.C.S. are represented in the present Collection.

No. 190.—FIGURE SUBJECT. The Hermit of the Dale.

5 $\frac{3}{8}$ inches w., by 6 $\frac{1}{2}$ inches h.

Lent by Samuel Redgrave, Esq.

SMITH, FRANCIS, b. , d. about 1779. Exh. R.A. 1770.

No. 250.—MOUNTAIN TORRENT, with Bridge.

13 $\frac{5}{8}$ inches w., by 17 $\frac{3}{8}$ inches h.

From the Collection of the late Viscount Palmerston.

Lent by the Right Hon. William Cowper Temple.*

SMITH, JOHN (WARWICK SMITH), b. 1749, d. 1831, Memb. O.W.C.S.

No. 55.—LANDSCAPE. Lake Scene with Mountains, with Trees in foreground.

20 $\frac{1}{8}$ inches w., by 13 $\frac{1}{4}$ inches h.

Lent by Thomas Woolner, Esq.*

SMITH, JOSEPH CLARENDON, b. , d. .

No. 46.—WALTHAM CROSS, with Figures.

16 $\frac{1}{2}$ inches w., by 20 $\frac{1}{2}$ inches h.

Signed "*J. C. Smith, 1807.*"

Lent by Samuel Redgrave, Esq.

STANFIELD, CLARKSON, R.A., b. 1798, d. 1867.

No. 135.—THE RETURN. Fishing Boat entering Port.

17 inches w., by 13 inches h.

Signed, "*C. Stanfield, R.A.*"

Lent by John Henderson, Esq.*

No. 41.—VIEW OF LANDECK, in the Tyrol.9 $\frac{1}{8}$ inches w., by 11 $\frac{3}{8}$ inches h.

Lent by William Leaf, Esq.

No. 139.—THE DOGANA. Venice.12 $\frac{5}{8}$ inches w., by 8 $\frac{3}{4}$ inches h.

Lent by Henry Vaughan, Esq.*

No. 204.—VIEW. Landscape. Coast of Normandy, Windmill in foreground.11 inches w., by 7 $\frac{3}{4}$ inches h.

Lent by Henry Vaughan, Esq.*

No. 142.—POOL AT LYNMOUTH.13 $\frac{3}{4}$ inches w., by 9 $\frac{1}{2}$ inches h.

Lent by Mrs. Stanfield.

No. 212a.—MILL AND VESSELS.8 $\frac{1}{2}$ inches w., by 4 inches h.

Lent by W. H. G. Bagshawe, Esq.

STEVENS, FRANCIS, b. , d. . Memb. O.W.C.S., Exh.
R.A., 1805.

No. 77.—CLASSICAL LANDSCAPE, with figures in foreground.18 $\frac{1}{4}$ inches w., by 25 $\frac{1}{4}$ inches h.Signed, "*F. Stevens*, 1812."

Lent by Samuel Redgrave, Esq.

STOTHARD, THOMAS, R.A., b. 1755, d. 1834. Exh. R.A. 1781, &c.

As a Book Illustrator Stothard has probably no equal, whether we regard the merits or the number of his works. Commencing as a designer of patterns for brocading silk, he became the illustrator of almost all the popular literature of his day. He furnished designs for chasers in metal and was largely employed in that branch of art by the well-known gold-

smiths, Rundell & Bridge, (See an example, No. 67 in the present Collection), and the outlines of many works of English sculpture may be traced to Stothard's pencil. He was made an Associate of the Royal Academy in 1785, an Academician in 1794.

No. 225.—TWO LANDSCAPES, with figures, representing the Contest for the Silver Gun presented to the Master Fealsner, of Dumfries, by one of the King of Scotland.

Formerly in the Esdaile Collection.

8 $\frac{3}{4}$ inches w., by 6 inches h.

Lent by C. S. Bale, Esq.

No. 67.—DESIGN FOR A SALVER, executed in Silver-gilt for George IV., and now belonging to the Queen.

Circular, 30 $\frac{1}{4}$ inches diameter.

Lent by C. S. Bale, Esq.

No. 197.—BOADICEA IN HER CHARIOT Addressing the Britons.
Indian Ink.

13 $\frac{1}{2}$ inches w., by 10 $\frac{3}{4}$ inches h.

Lent by Louis Huth, Esq.*

No. 193.—DESIGN FOR STAIRCASE DECORATION at Burleigh House.

16 $\frac{3}{4}$ inches w., by 10 $\frac{1}{2}$ inches h.

From the Esdaile and Sir Thomas Lawrence's Collections.

This design was executed in fresco by Stothard (assisted by his son, Charles Alfred Stothard) at Burleigh House, the figures being 7 feet high.

Lent by Louis Huth, Esq.*

No. 194.—THE CANTERBURY PILGRIMAGE.

18 $\frac{1}{4}$ inches w., by 5 $\frac{1}{4}$ inches h.

Lent by Henry Vaughan, Esq.*

No. 191.—ALFRED disguised as a Harper in the Danish Camp.

10 inches w., by 7 $\frac{3}{8}$ inches h.

This design was engraved for the History of England. Published by J. R. Smith, Feb. 1793.

Lent by Henry Vaughan, Esq.*

No. 196.—CUPID AND CAMPASPE.

“Cupid and my Campaspe play'd
At cards for kisses.”

J. LYLIE (1554—1600.)

Oval. 6 inches w., by $7\frac{3}{8}$ inches h.

Signed “*T. Stothard.*”

Formerly in the Windus Collection.

Lent by Louis Huth, Esq.*

No. 192.—PILGRIM AND HERDSMAN.

“Now gentle Herdsman—
Unto the towne of Walsingham
Shew me the right and readye way—”
Percy's Reliques of Ancient Poetry.

Oval. 6 inches w., by $7\frac{3}{8}$ inches h.

Signed “*T. Stothard.*”

This Drawing was engraved by Ryland, and published Feb. 8th, 1790.

It was formerly in the Windus Collection.

Lent by Louis Huth, Esq.*

No. 187.—TWO ILLUSTRATIONS FOR THE “SPECTATOR.”

Lent by J. E. Taylor, Esq.*

No. 199.—TWO ILLUSTRATIONS FOR THE “SPECTATOR.”

Lent by J. E. Taylor, Esq.*

No. 195a.—SIX SMALL STUDIES FOR ILLUSTRATIONS.

Lent by H. W. Sotheby, Esq.*

TAVERNER, WILLIAM, b. 1703, d. 1772.

This, the oldest Artist (excepting probably Alexander Cozens) of whose works an example is to be found in this collection, was a Proctor in Doctor's Commons. Although an amateur, he studied and practised the art of landscape painting, with zeal and success, which gave him a prominence and repute in his day.

No. 256.—LANDSCAPE. Road Scene, with Trees.

$12\frac{1}{2}$ inches w., by $7\frac{3}{4}$ inches h.

Lent by the Right Hon. William Cowper Temple.*

TURNER, JOSEPH MALLORD WILLIAM, R.A., b. 1769 or 1775 (?), d. 1851. Exh. R.A. 1791.

His first art instruction was from employment by one Smith, a picture dealer, in print colouring. His earliest works are little more than imitations of the manner of Cozens, Dayes, P. Sandby, and Hearne, whose drawings he copied at Dr. Munro's house: That gentleman, the Rev. Wm. Nixon of Footscray, and Mr. Henderson of the Adelphi Terrace, (the father of the Exhibitor in the present Collection of several of Turner's drawings) were his early patrons. He soon, however, gave up the tinting process he had learned, and with Girtin, adopted the practice of first laying in his pictures with local colour, instead of working the shadows in neutral tints.

The progressive steps by which Turner from a colorer of prints, reached the position of the greatest of English Landscape painters, are highly instructive, and deeply interesting to the Art Student; but it would be foreign to the object of this note, even if space permitted, to attempt to elucidate them.

When Turner first broke from the trammels of the Old School of Water Colour painting and looked to Nature as his instructress, he did so in company with Thomas Girtin, and in 1793, the result of a joint sketching tour, was the drawings by both artists which were engraved in Walker's "Itinerent" (since republished, in 1854, from the original plates, under the title of "Turner and Girtin's Picturesque Views, sixty years since," with Memoirs, by Thomas Miller). Girtin's name was also associated with that of his early friend and companion, in a work published many years after the death of the former, under the title of "River Scenery of England and Wales."

It has been said that Turner's artistic career may be divided into three periods; but these periods may be again subdivided into almost as many years as each embraced, so gradually progressive were the stages reached from time to time by this marvellous Artist.

The *first* period may be said to extend down to 1800. It included, of course, Turner's early works, which are illustrated in the present collection by the Drawings Nos. 202e, 84, 94, 234, 242, 93, 101, 97, 85, 233, and 89.

In 1797 Turner appears to have been occupied in making drawings in Yorkshire, several of which he exhibited at the Royal Academy in the following year (1798); two drawings, Views of Sheffield and Wakefield, engraved in the "Itinerant" in the same year (1798), were, probably, also made at this time. The drawings engraved as illustrations to Whitaker's "Parish of Whalley" in Yorkshire, which was published in 1800, may likewise be attributed to 1797.

Some of the drawings of the latter end of the first period contrast strongly in point of breadth and colour with Turner's earlier drawings, as may be seen by reference to No. 96, a work which was probably the drawing exhibited 1799 (the same year with the drawing of Warkworth Castle (now in the South Kensington Museum), and which may be instructively compared with the "View of Durham" (No. 123) by Girtin, to whose works at that time, Turner's bore strong resemblance.

The *second*, so-called, period may be said to extend from about 1800 to 1824. It includes, amongst numerous others, the drawings made for the "Liber Studiorum" (the first of the published plates of which was engraved in 1807, and the last in 1816); for Whittaker's History of Richmondshire (published in 1823); for the "Southern Coast" (the engraving of the drawings for which began in 1814 and ended in 1826); and for the "Illustrations of the scenery of Scotland, with descriptive letterpress by Sir Walter Scott" (pub. in 1826). This second period also included Turner's drawings for the Oxford Almanack from 1801 to 1811. It is illustrated in the present collection by Nos. 110, 102, 106, and 127.

The *third* period may be considered as commencing about 1824, with the drawings made for the "England and Wales" Series, the publication of which extended from 1827 to 1838. Of the drawings for this work there are in the present Exhibition, four examples, viz., Nos. 105, 119, 120, and 124. During this third period the numerous drawings were

made which were engraved as illustrations to the "Life and Works of Lord Byron," "The Keepsake," "Heath's Gallery of British Engravings," "Finden's Illustrations of the Bible," "Roger's Italy and Poems" (1830-4), the Works of Sir Walter Scott. The Rivers of France, engraved from drawings in chalk and body colour, on blue paper. 1833, 4. 5; (See examples Nos. 134 and 132); Campbell's Poems, 1827. The Lake of Nemi (No. 116 in the present Collection) was made in 1840, as appears from the engraving on which the initials and date appear "*J. M. W. T., 1840.*"

The above division very nearly coincides with a classification of Turner's mode of colouring. His first drawings were executed in indigo, or prussian blue, and Indian ink.

He subsequently adopted local and warm tints, and by degrees he introduced into his works cobalt, ultra-marine, and a variety of colour of great intensity, yellow and red eventually preponderating in a large degree.

The drawings exhibited are arranged in this catalogue in the order (as nearly as can be determined) in which they were painted, and a careful study of them in that order will convey a better idea of the progressive style of Turner's colouring than any written description can do.

No. 81a.—THE RYE HOUSE.

10 $\frac{3}{4}$ inches w., by 7 $\frac{1}{2}$ inches h.

Lent by Sir William Drake.*

No. 202e.—THE HARDRAW FALL.

14 $\frac{1}{4}$ inches w., by 9 $\frac{1}{2}$ inches high.

Lent by F. Dillon, Esq.*

No. 84.—VIEW OF THE LAKE OF ALBANO.

21 $\frac{1}{2}$ inches w., by 16 $\frac{1}{8}$ inches h.

Lent by Henry Vaughan, Esq.*

No. 94.—VIEW OF LLANTHONY ABBEY.

11 $\frac{1}{8}$ inches w., by 8 $\frac{1}{4}$ inches h.

Signed, "*Turner.*"

See Drawing (No. 119) of the same subject, made for engraving in the "England and Wales" series.

Lent by C. S. Bale, Esq.

No. 234.—RIVER SCENE. View on the Dee.

8 $\frac{3}{4}$ inches w., by 5 $\frac{3}{4}$ inches h.

Signed, "*Turner.*"

Formerly in the collection of The Rev. Mr. Nixon, one of Turner's earliest patrons.

Lent by Sir William Drake.*

No. 242.—UNFINISHED DRAWING. VIEW IN KENT. Cornfield
with Figures reaping, with Trees and distant Landscape.

From the Wells Collection.

14 inches w., by 10½ inches h.

Lent by C. S. Bale, Esq.

No. 93.—VIEW OF WORCESTER CATHEDRAL, West-end.

12¾ inches w., by 16¾ inches h.

Signed, "*Turner.*"

Probable date of Drawing, 1793.

Lent by John Henderson, Esq.*

No. 101.—TINTERN ABBEY.

12¾ inches w., by 16½ inches h.

Signed, "*Turner.*"

Probable date of Drawing 1793.

Exhibited at Manchester 1857.

Lent by John Henderson, Esq.*

No 97.—CHRIST CHURCH, OXFORD.

16⅝ inches w., by 12½ inches h.

Signed, "*Turner.*"

Probable date of Drawing 1793.

Exhibited at Manchester 1857.

Lent by John Henderson, Esq.*

No. 85.—ST. AUGUSTINE'S GATE, CANTERBURY.

16 inches w., by 20½ inches h.

Signed, "*W. Turner.*"

Probably the drawing exhibited at the Royal Academy in 1793.

Lent by Sir William Tite.*

No. 233.—BUILDINGS, with part of Ruined Abbey. "The One Tun Inn."

14 inches w., by 10½ inches h.

Signed, "*W. Turner, pinxt.*"

Lent by Thomas Woolner, Esq.*

No. 86.—VIEW OF BRIGHTON in 1798. Beach, with Boats in the foreground. On the stern of one of the Boats "*Hope of Brighton.*"

21 $\frac{5}{8}$ inches w., by 16 $\frac{3}{8}$ inches h.

Lent by John Heugh, Esq.*

No. 89.—WESTMINSTER ABBEY. Interior.

15 $\frac{1}{2}$ inches w., by 21 $\frac{1}{4}$ inches h.

Signed on a stone of the pavement "*William Turner, natus 1775.*"

Lent by John Heugh, Esq.*

No. 96.—VIEW IN WALES. Bridge, with Cattle in River in foreground.

24 $\frac{3}{4}$ inches w., by 16 $\frac{1}{2}$ inches h.

Probably the drawing exhibited at the R.A. in 1799, described in the Catalogue as "*Abergavenny Bridge, Monmouthshire; clearing up after a showery day.*"

Lent by Henry Vaughan, Esq.*

No. 110.—CHRYSES WORSHIPPING THE SETTING SUN.

39 inches w., by 26 inches h.

Turner adopted the composition of this Picture (with other figures) in one of the Drawings made for the Liber Studiorum, under the title of "Glaucus and Scylla." The original Drawing in sepia for the engraving, and the etching by the Artist, together with the engraving (which was not published), can be seen in the Drawing-room. No. 227A.

"The trembling priest along the shore return'd,
And in the anguish of a father mourn'd;
Disconsolate, not daring to complain,
Silent he wander'd by the sounding main;
Till safe at distance, to his God he prays;
The God who darts around the world His rays."

POPE'S *Homer's Iliad*, Book i.

Exhibited at the Royal Academy 1811.

Lent by R. C. L. Bevan, Esq.

No. 227a.—GLAUCUS AND SCYLLA. Drawing in Sepia for Turner's Liber Studiorum.

11 inches w., by 9 inches h.

Lent by Henry Vaughan, Esq.*

ETCHING by Turner for the engraving.

10 $\frac{1}{4}$ inches w., by 7 inches h.

Lent by Henry Vaughan, Esq.*

The ENGRAVING (by W. Say).

10 $\frac{1}{4}$ inches w., by 7 inches h.

Lent by Henry Vaughan, Esq.*

No. 102.—VIEW OF LYME REGIS from the Sea. Engraved by W. B. Cooke, in 1814, and published in the "Southern Coast" series.

8 $\frac{5}{8}$ inches w., by 5 $\frac{3}{4}$ inches h.

Lent by C. S. Bale, Esq.

No. 106.—THE MEWSTONE. Engraved by W. B. Cooke in 1816, and published in the "Southern Coast" series.

9 $\frac{3}{8}$ inches w., by 6 $\frac{1}{4}$ inches h.

Exhibited at Manchester, 1857.

Lent by Henry Vaughan, Esq.*

No. 127.—HASTINGS from the Sea. Deep-sea Fishing.

23 $\frac{3}{4}$ inches w., by 15 $\frac{3}{4}$ inches h.

Signed, "*J. M. W. Turner, R.A.* 1818."

Exhibited at Manchester, 1857.

Lent by C. S. Bale, Esq.

No. 105.—FALL OF THE TEES, YORKSHIRE.

15 $\frac{1}{2}$ inches w., by 11 inches h.

Engraved by E. Goodall, and published in June, 1827, in the "England and Wales" series.

Lent by C. S. Bale, Esq.

No. 119.—LANDSCAPE. View of Llanthony Abbey, Monmouthshire.

16 $\frac{1}{2}$ inches w., by 11 $\frac{1}{2}$ inches h.

Engraved by J. T. Willmore, and published in 1836, in the "England and Wales" series.

Lent by J. E. Taylor, Esq.*

No. 124.—VIEW OF DURHAM. Engraved by W. Miller, and published in 1836, in the "England and Wales" series.

17 $\frac{3}{8}$ inches w., by 11 $\frac{1}{2}$ inches h.

Exhibited at Manchester 1857.

Lent by Henry Vaughan, Esq.*

No. 120.—KESWICK LAKE. Derwentwater, Lodore Fall.16 $\frac{3}{4}$ inches w., by 10 $\frac{3}{4}$ inches h.

Engraved by W. Radclyffe, and published in 1837, in the "England and Wales" series.

The two Drawings numbered 119 and 120 were exhibited at Leeds 1868.

Lent by J. E. Taylor, Esq.*

No. 116.—THE LAKE OF NEMI. Engraved.20 $\frac{1}{4}$ inches w., by 13 $\frac{1}{2}$ inches h.

Signed "J. W. T."

The engraving bears "J. M. W. T., 1840."

Formerly in the Windus and Fordham Collections.

Lent by John Fowler, Esq.*

No. 134.—LAKE LECCO. Drawing in body colour upon grey paper.7 $\frac{1}{2}$ inches w., by 5 $\frac{1}{4}$ inches h.**SISTERON.** Drawing in body colour upon grey paper.7 $\frac{1}{2}$ inches w., by 5 $\frac{1}{4}$ inches h.

Lent by Henry Vaughan, Esq.*

No. 132.—THE MOSELLE. Drawing in body colour upon grey paper.7 $\frac{1}{2}$ inches w., by 5 $\frac{1}{4}$ inches h.**DINANT ON THE MEUSE.** Drawing in body colour upon grey paper.7 $\frac{1}{2}$ inches w., by 5 $\frac{1}{4}$ inches h.

Lent by J. E. Taylor, Esq.*

TURNER, WILLIAM (of Oxford), b. 1770, d. 1862, Memb. O.W.C.S.

This artist was born, lived, and died at Oxford. His pencil was mainly devoted to architectural subjects in connection with landscape. He was a member of the Old Water Colour Society, and in 1813 when that Association was on the point of dissolution from want of patronage, Turner was one of the members who united to carry it on, and through whose energy, after a series of fluctuating fortunes it attained the high position it now holds.

No. 245.—VIEW OF OXFORD. Magdalen Tower in foreground.

22½ inches w., by 13 inches h.

Signed, "*W. Turner, Oxford.*"

Lent by James Leathart, Esq.

No. 56.—LAKE SCENE, with Ruins on Hill in foreground. Moonlight effect.

34½ inches w., by 17½ inches h.

Lent by H. W. Sotheby, Esq.*

VARLEY, JOHN, b. 1779 (?), d. 1842, O. Memb. O.W.C.S. Exh. R.A. 1799.

Born in London. Was one of the artists who frequented, with Turner and Girtin, the house of Dr. Munro. He had been intended by his father to follow the trade of a silversmith; but his enthusiasm for art prevailed, and on the death of his father, the original intention was abandoned.

There is, perhaps, no English painter, who has pursued his art more conscientiously than Varley. The field for his early sketch-book was Wales, which he visited in 1799, and in several succeeding years.

On the formation of the Society of Painters in Water Colours, Varley joined it, and to their first exhibition, in 1805, contributed 42 drawings, almost entirely Welsh subjects.

Varley was the instructor of many of the English Water Colour Artists, including W. H. Hunt, Turner of Oxford, John Linnell, Samuel Palmer, Finch, and others.

Varley was a great enthusiast in all he undertook, including the study of Astrology, which he himself stated to be one of the causes of his popularity as a drawing master. "Ladies come to take drawing lessons, that they may get their nativities cast!"

There is, however, no doubt that he was sincere in his belief of his astrological powers.

The following is an authentic anecdote of Varley's reliance on planetary dispositions, and the result which occasionally justified it. Calling one day on a well-known picture dealer, he sought to dispose of some of his drawings, which he had brought in a portfolio. The dealer declined, but only to be again and again urged; at length Varley exclaimed—"I shall sell before I leave the house," mentioning as the ground for his assertion some

particular relation which existed between the planet under which he was born and another of the celestial luminaries. The dealer invited him to tea, still refusing to purchase; but as Varley was on the point of leaving the house, a friend of the dealers came in, and on being introduced to the artist, then and there bought his pictures. "Ah!" said Varley, "I told you I should sell before I left your house."

No. 40.—LANDSCAPE. View of Harlech Castle, with Sands, Boat and figures in foreground.

26½ inches w., by 8¼ inches h.

Signed, "*John Varley*, 1811."

Lent by John Heugh, Esq.*

No. 184.—LANDSCAPE. The Plains of Marathon.

10⅝ inches w., by 6¼ inches h.

Lent by John Heugh, Esq.*

No. 60.—VIEW OF THE LAC DU PONTIS.

14¼ inches w., by 9⅜ inches h.

Signed, "*J. Varley*, 1828."

Lent by William Quilter, Esq.

No. 41.—LANDSCAPE. View of Thames and London from Greenwich Hill.

20⅝ inches w., by 12¾ inches h.

Signed, "*J. Varley*, 1830."

Lent by William Leaf, Esq.

No. 42.—LANDSCAPE. River with Barges. View of Church in the distance, and Cottage and Trees in the foreground.

16 inches w., by 11½ inches h.

Lent by William Quilter, Esq.

WEBBER, JOHN, R.A., b. 1752, d. 1793. Exh. R.A., 1784.

The son of a sculptor; received his early artistic education in Paris; returned to England, and in the year 1784 exhibited at the R.A. He accompanied Captain Cook in

his last voyage to the South Seas, and on his return in 1780, was employed by the Admiralty to superintend the engraving of the drawings he had made during the expedition. He subsequently published a set of views, etched and aquatinted by himself. He acquired considerable reputation as a landscape painter; was elected an Associate in 1785 and R.A. in 1791; his drawings were noted for their very careful finish.

No. 108.—SOUTH SEA ISLANDER'S CANOE. Cook's Voyage.

19 $\frac{3}{4}$ inches w., by 12 inches h.

Signed, "J. Webber."

Lent by William Smith, Esq.*

WELLS, WILLIAM FREDERICK, b. 1762, d. 1836. O. Memb.
O.W.C.S. Exh. R.A. 1796.

No. 65.—LANDSCAPE. View in the Marylebone Fields before the formation of the Regent's Park. Trees and Pool of Water in foreground.

Painted in 1805-6. Exhibited at Old Water Colour Society.

15 inches w., by 21 $\frac{1}{4}$ inches h.

Lent by Mrs. Wheeler.

WESTALL, RICHARD, R.A., b. 1765, d. 1836. Exh. R.A. 1784, &c.

No. 162.—LANDSCAPE, with Figures and Cattle. Girl in foreground, with Pail of Water.

7 $\frac{1}{2}$ inches w., by 9 $\frac{3}{4}$ inches h.

Signed, "R. W., 1825."

Lent by William Smith, Esq.*

No. 161.—DIANA, with Dog and Satyr in background.

14 $\frac{1}{2}$ inches w., by 18 $\frac{1}{4}$ inches h.

Signed, "R. Westall."

Lent by the Baroness Meyer de Rothschild.

No. 200—NYMPHS AND SATYR.

5½ inches w., by 4½ inches h.

Lent by Henry Vaughan, Esq.*

WESTALL, WILLIAM, A.R.A., b. 1781, d. 1850, Memb. O.W.C.S.,
O. Memb. A.A.W.C. Exh. R.A. 1799.

No. 169—WINDERMERE.

7 inches w., by 5 inches h.

Lent by J. E. Taylor, Esq.*

WHEATLEY, FRANCIS, R.A., b. 1747, d. 1802. Exh. R.A. 1778.

Was born in London, and was one of the many Artists who received their instruction in Shipley's drawing-school. He is best known by his depicture of rural and domestic subjects which were very popular, and for which he had a peculiar talent. He also painted several of the illustrations of Shakespeare, published by Boydell. In 1790, he was elected an associate, and in the following year, member of the R. A.

No. 47—LANDSCAPE, with Church spire in the middle distance, with Cottage, Figures and Dog in foreground.

19¼ inches w., by 14½ inches h.

Signed, "*F. Wheatley, delt.*, 1800."

Lent by Sir William Drake.*

No. 255—LANDSCAPE. Cottage-door, with Figures and Pigs

17¾ inches w., by 11½ inches h.

Lent by Samuel Redgrave, Esq.

WHICHELO, C. J. M., b. , d. Memb. O.W.C.S., where he first
Exh. 1823.

No. 224—VIEW OF CHARING CROSS. with Men in the Pillory.

5⅞ inches w., by 3⅞ inches h.

Signed at the back "*C. J. M. Whichelo, delt.*, 1812."

Lent by John Heugh, Esq.*

WILD, CHARLES, b. 1783, d. 1835. Memb. O.W.C.S.

No. 163.—INTERIOR OF THE CHURCH OF THE CARMES DE-
CHAUSSE'S AT GHENT.

14 inches w., by 18½ inches h.

Exhibited at Manchester 1857.

Lent by Owen Jones, Esq.

WILLIAMS, HUGH WILLIAM (Athenian), b. , d. 1829,
O. Memb. A.A.W.C.

No. 71.—LANDSCAPE. View of Loch Ard.

26 inches w., by 19½ inches h.

Signed, "*H. W. Williams, pint.*"

Lent by John Lessels, Esq.

No. 106.—LOUGHRIGG TARN, CUMBERLAND. Landscape, with Cattle
and Water in foreground.

20¾ inches w., by 14¾ inches h.

Signed, "*Williams, 1806.*"

Lent by John Percy, Esq., M.D.

No. 181.—LANDSCAPE. View of St. Giovanni del Sanes.

6⅝ inches w., by 4⅓ inches h.

Signed, "*H. W. Williams, 1827.*"

Lent by John Lessels, Esq.

No. 168.—LANDSCAPE. View of the Tower of Aquapendente on the road
between Sienna and Rome.

6½ inches w., by 4¾ inches h.

Lent by John Lessels, Esq.

No. 263.—VIEW from the Grounds of Hillside, Fifeshire, looking over the Firth of Forth towards Edinburgh, with the Pentland Hills in the distance.

51½ inches w., by 29½ inches h.

Lent by John Lessels, Esq.

WILSON, ANDREW, R.S.A., b. 1780, d. 1848.

No. 228.—DISTANT VIEW of St. Peter's and the Vatican, Rome.

34 inches w., by 20½ inches h.

Supposed Date, about 1815.

Lent by John Lessels, Esq.

WRIGHT, JOHN MASEY, b. 1785, d. 1866, Memb. O.W.C.S.

No. 156.—DON QUIXOTE FED BY DAMSELS.

15½ inches w., by 20 inches h.

Lent by George Vaughan, Esq.

No. 147.—INTERIOR, with staircase, and groups of figures.

15 inches w., by 17½ inches h.

Lent by William Smith, Esq.*





CORRIGENDA.

Page 9. Omit "1726, MALTON, THOMAS, No. 238."

Page 10. After "1747, WHEATLEY, FRANCIS," insert "1748, MALTON, THOMAS, Jun., No. 238."

Page 13. After "1778, CHALON, JOHN JAMES," insert "1778, SMITH, JOSEPH CLARENDON, No. 46."

Page 13, line 4. HEAPHY, THOMAS. Substitute "1775" for "1779."

Page 13, line 5. VARLEY, JOHN. Substitute "1777" for "1779."

Page 14, line 7. Substitute "1787, FIELDING, COPLEY ANTHONY VANDYKE" for "1788, FIELDING, COPLEY VANDYKE."

Page 15, last line. Leave out "SMITH, JOSEPH CLARENDON, No. 46."

Page 19. AUSTIN, SAMUEL. Insert "died at Liverpool, July, 1834."

CORRIGENDA.

Page 20. BARRET, GEORGE, Sen., R.A. For "Earl of Powerscourt," read "Viscount Powerscourt."

Page 24. For "CALCOTT," read "CALLCOTT."

Page 27. CLEVELEY, JOHN. No. 99. Substitute "the Isle of Wight" for "Dover,"

Page 35. Foot-note to DANIELL, WILLIAM. Insert "Samuel Daniell died at Ceylon, December, 1811, aged 36."

Page 40. For "FIELDING, COPLEY VANDYKE," read "FIELDING COPLEY ANTHONY VANDYKE." He was born in 1787, not 1788.

Page 41. No. 45. Substitute the following description, "Landscape, Rhydland Bridge."

Page 47. HEAPHY, THOMAS. Substitute "b. 1776" for "b. about 1779-80."

Page 49. HEARNE, THOMAS. No. 52. This drawing is a view of Caistor Castle, and was exhibited at the Royal Academy in 1806.

Page 53. MACKENZIE, FREDERICK. Insert "d. 1854." He was Treasurer of the O.W.C.S. from 1832 to the time of his death.

Page 53. For "MALTON, THOMAS," substitute MALTON, THOMAS, Jun."; and for "b. 1726, d. 1801," read "b. 1748, d. 1804;" and substitute for biographical notice the following:—

This Artist who was the author of "The Picturesque Tour through London," and other illustrated works, was the "Tom Malton of Long Acre," from whom J. M. W. Turner learnt the principles of the art of perspective, of which in after years he became so consummate a Master. Malton was the son of Thomas Malton, b. 1726. d. 1801, the author of "A Treatise on Perspective in Theory and Practice."

CORRIGENDA.

Page 67. SMITH, JOSEPH CLARENDON. Insert "b. 1778, d. 1810."

Page 74. TURNER, JOSEPH MALLORD WILLIAM. No. 96. Substitute following description: "View in Wales—Bridge over the River Usk, with cattle in foreground."

Omit the two lines commencing with "Probably," and ending at "*showery day*."

Page 77. VARLEY, JOHN. For "b. 1779" substitute "b. 17 August, 1777."

Page 82. WRIGHT, JOHN MASEY, No. 147. This drawing was called by the artist "A Reception at Stafford House," and was exhibited at Leeds in 1868.



Burlington Fine Arts Club

1872.

EXHIBITION

ILLUSTRATIVE OF

TURNER'S LIBER STUDIORUM

CONTAINING

CHOICE IMPRESSIONS OF THE
FIRST STATES, ETCHINGS, TOUCHED PROOFS,
AND ENGRAVER'S PROOFS; TOGETHER WITH THE
UNPUBLISHED PLATES, AND A FEW ORIGINAL
DRAWINGS FOR THE WORK.



LONDON:

SPOTTISWOODE AND CO., PRINTERS, NEW-STREET SQUARE.

1872.

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LIST of CONTRIBUTORS to the EXHIBITION.

C. S. BALE, ESQ.

THE REV. STOPFORD A. BROOKE.

JOHN HEUGH, ESQ.

FREDERICK LOCKER, ESQ.

T. GAMBIER PARRY, ESQ.

RICHARD REDGRAVE, ESQ., R.A.

FRANCIS STEVENSON, ESQ.

J. E. TAYLOR, ESQ.

HENRY VAUGHAN, ESQ.



INTRODUCTORY REMARKS.

IN this Exhibition an effort is made, for the first time, to display in its full strength the greatest serial work of our great English landscape painter; the book of his studies which perhaps reveals most clearly his power, and not less betrays his weaknesses—a work by which perhaps, hereafter, when time has ruined too many of his coloured works, the art student of the future may chiefly be able to study his genius. It is only by gathering together, for a short time, from different collections, the choice impressions and the unique proofs of each plate, which even the most diligent collectors have never been able to monopolise, that this work can be adequately displayed. It is indeed remarkable, that not until many years had elapsed after the publication of the original work could anything like what we now consider a fine copy—that is, a copy in which each plate is represented by a well selected first state—be got together. For, unlike other publications of the kind, no copy of *Liber Studiorum* was issued containing only early impressions, and to obtain such an one it was necessary to ransack many sets. To complete such a set was, of course, a work of time and patience; to it the late Mr. Stokes was the first to devote his energy and thought during many years. The admirable collection which he succeeded in accumulating was unrivalled, and we may be sure will

remain so, since now the difficulties of collecting have increased tenfold. Probably a large majority of the best specimens to be found in our Exhibition were originally in his possession.

The full title which Turner chose for his work was 'Liber Studiorum : illustrative of Landscape compositions, viz. Historical, Mountainous, Pastoral, Marine, and Architectural.' It has been sometimes supposed that we owe its appearance to Turner's emulation of Claude, and especially to his desire to surpass the *Liber Veritatis* of that artist. If such were his motives, one must at once avow that the contest was unequal ; for the studies after Claude which he aimed to excel were not selected and arranged to display the range of that painter's genius, and they were executed long after his death, whilst *Liber Studiorum* owes its greatest force to the careful preparation of the plates by the artist himself, and the constant supervision which the painter maintained over the engraver's work.

The issue of *Liber Studiorum* began in the year 1807. Its publication was fitful, irregular, and unbusiness-like. Turner employed no professional publisher to put forth the work for him. There is, indeed, so far as we have been able to ascertain, no trace of any prospectus or advertisement intended to recommend the work to the public. Five plates were issued together in a part, and it is supposed that the work, according to the original plan, should have extended to twenty such parts, that is, one hundred plates.

The first four parts were issued under an arrangement with Charles Turner, the engraver, according to which he was to engrave all the plates. On all but a few of the earliest of these his name appears as publisher, as well as engraver, and it has been suggested that the original design of the work was partly due to him. Rather a hard bargain is said to have been struck by

the painter with his namesake for the performance of these twofold duties. However that may be, the engagement between them terminated not very amicably after the appearance of twenty plates, and thenceforward Turner, the painter, became his own publisher, arranged the work himself, and sold the copies at his own house.

Whether the rupture arose entirely out of pecuniary differences may be questioned, since certain remarks of the painter to be found on a touched proof of No. 14, noticed in the Catalogue, indicate dissatisfaction and irritation against the engraver on account of the manner in which his work had been done. After the dispute the publication of the series, which had before been irregular, became much more so, and intervals of even three and four years elapsed without the issue of a single part. Turner thenceforward employed different engravers, and we find no less than twelve names appended to the remaining plates. The following are the names of these gentlemen, with the number of plates confided to their hands :—W. Say, 11 ; T. Lupton, 4 ; H. Dawe, 4 ; R. Dunkarton, 5 ; T. Hodgetts, 3 ; S. W. Reynolds, 2 ; G. Clint, 2 ; F. C. Lewis, 1 ; W. Annis, 1 ; J. C. Easling, 3 ; and Charles Turner, 3. Another plate, the *Mildmay Marine*, was the joint work of Annis and Easling ; and ten were reserved by the painter to himself. The *Frontispiece* records the names of all these engravers except Mr. Lupton and Mr. Lewis, the former of whom—as he had so large a share in the production of the latter portion of the work and of the plates which were never published—it may be supposed was not called in to assist until after the issue of the *Frontispiece* in 1812. It will be observed that Charles Turner's name was attached to four plates after the breach of the engagement already mentioned ; so that we may well believe that no quarrel took place such as has been described by a biographer of Turner, who asserts that the two men did not speak for nineteen years. It is impossible for

us to regret this rupture, which no doubt led to Turner's taking so many plates into his own hands, and gave us the rarest ornaments of the series.

Liber Studiorum was originally issued in parts, each containing five plates. They were stitched together in a blue-grey cover, with a badly printed title, and with no accessory to recommend them, or to suggest that their author wished the public to believe that within those slovenly wrappers lay some of the finest work of his genius. The price asked for the first numbers was, Prints, 15s.; Proofs, £1. 5s.; 'to be paid for on delivery;' but it was afterwards raised to, Prints, £1. 1s.; Proofs, £2. 2s. It is to be feared that the difference between these two classes of impressions consisted wholly in the price.

There is reason to suppose that the work never proved remunerative, and it is said that its abandonment was thought of more than once. When the publication did cease—after the issue of the fourteenth part—we may doubt whether its cessation was premeditated, or whether the publication simply fell off because the painter had occupied himself with other work and found little leisure for the direction of this. Before the cessation of *Liber Studiorum*, other serial works in which he was largely concerned, including *The Southern Coast*, began to appear; and before that time such pictures as *Mercury and Herse*, *Dido and Æneas*, *The Building of Carthage*, *Crossing the Brook*, and *The Fall of Carthage*, had been shown at the Academy. Seventy plates, as we have said, besides the Frontispiece, were published; and of the thirty required to complete the full measure of the work, twenty are known to us to have been left more or less finished. These form the unpublished plates, so highly prized by connoisseurs, many of them for their exceeding rarity, but many also for their high intrinsic merits. In addition to these, several drawings exist, in the British Museum and

elsewhere, evidently designed for the continuation of *Liber*, but which never appear to have been even etched.

Liber Studiorum may be said to belong to the second period of Turner's art life. It began to appear in 1807, when he was 32 years old, and had already for five years enjoyed the full honours of the Royal Academy. He had already, judging by the subjects of his exhibited pictures, travelled on the continent several years before, and began to use foreign subjects in the first part of this work. But the list of his plates in *Liber Studiorum* shows that his mind was still dwelling on those subjects of English landscape to which he devoted in his early years so much of love and labour. The abbeys and castles, the gloomy valleys and wild mountains, the rivers and seashore of his native land still powerfully attracted his pencil. The subjects treated in *Liber Studiorum* are very varied in character, and illustrate grandly, as Turner no doubt designed they should, the vast range of his pictorial power. He classified his subjects, as the title-page we have already quoted shows, under six heads, and in the published portions of the work they are found in the following proportions :— Pastoral, 14; Elegant Pastoral, 14; Mountainous, 14; Historical, 8; and Architectural, 11; the class to which each plate belonged he showed by initial letters placed over the top. Mr. Ruskin devotes in the first volume of 'Modern Painters' (p. 125) a few interesting pages to the consideration of Turner's subjects, and we take the following extract :—

Among the earliest of the series of the *Liber Studiorum* (dates 1808, 1809), occur the magnificent Mont St. Gothard, and Little Devil's Bridge. Now it is remarkable that after his acquaintance with this scenery, so congenial in almost all respects with the energy of his mind, and supplying him with materials of which in these two subjects, and in the Chartreuse, and several others afterwards, he showed both his entire appreciation and command, the proportion of English to foreign subjects should in the rest of the work be more than two to one; and that those English subjects should be, many of them, of a peculiarly simple and of every-day occurrence, such as the Pembury Mill, the Farm Yard composition, with the white horse, that

with the cocks and pigs, Hedging and Ditching, Watercress Gatherers (scene at Twickenham), and the beautiful and solemn rustic subject called 'A Watermill;' and that the architectural subjects, instead of being taken, as might have been expected of an artist so fond of treating effects of extended space, from some of the enormous continental masses, are almost exclusively British—Rivaulx, Holy Island, Dumblain, Dunstanborough, Chepstow, St. Catherine's, Greenwich Hospital, an English parish church, a Saxon ruin, and an exquisite reminiscence of the English lowland castle in the pastoral with the brook, wooden bridge, and wild duck, to all of which we have nothing foreign to oppose but three slight, ill-considered, and unsatisfactory subjects from Basle, Lauffenbourg, and Thun; and, farther, not only is the preponderance of subject British, but of affection also, for it is strange with what fulness and completion the home subjects are treated in comparison with the greater part of the foreign ones. Compare the figures and sheep in the Hedging and Ditching, and the East Gate, Winchelsea, together with the near leafage, with the puzzled foreground and inappropriate figures of the Lake of Thun; or the cattle and road of the St. Catherine's Hill with the foreground of the Bonneville; or the exquisite figure with the sheaf of corn in the Watermill with the vintagers of the Grenoble subject.

In his foliage the same predilections are remarkable. Reminiscences of English willows by the brooks, and English forest glades, mingle even with the heroic foliage of the *Æsacus* and *Hesperie* and the *Cephalus*; into the pine, whether of Switzerland or the glorious stone, he cannot enter, or enters at his peril, like *Ariel*. Those of the Valley of Chamounix are fine masses, better pines than other people's, but not a bit like pines for all that; he feels his weakness, and tears them off the distant mountains with the mercilessness of an avalanche. The stone pines of the two Italian compositions are fine in their arrangement, but they are very pitiful pines; the glory of the Alpine rose he never touches; he munches chestnuts with no relish; never has learned to like olives; and, in the foreground of the Grenoble Alps, is, like many other great men, overthrown by the vine. I adduce these evidences of Turner's nationality (and innumerable others might be given if need were) not as proofs of weakness, but of power; not so much as testifying want of perception in foreign lands, as strong hold on his own; for I am sure that no artist who has not this hold upon his own will ever get good out of any other. Keeping this principle in mind, it is instructive to observe the depth and solemnity which Turner's feeling acquired from the scenery of the continent, the keen appreciation up to a certain point of all that is locally characteristic, and the ready seizure for future use of all valuable material.

On the following page Mr. Ruskin resumes:—

The effect of Italy upon his mind is very puzzling. On the one hand, it gave him the solemnity and power which are manifested in the historical compositions of the *Liber Studiorum*, more especially the *Rizpah*, the *Cephalus*, the scene from the *Fairy Queen*, and the *Æsacus* and *Hesperie*; on the other, he seems never to have entered thoroughly into the spirit of Italy, and the materials he obtained there were afterwards but awkwardly introduced in his large com-

positions. Of these there are very few at all worthy of him; none but the *Liber Studiorum* subjects are thoroughly great, and these are great because there is in them the seriousness, without the materials, of other countries and times. There is nothing particularly indicative of Palestine in the Barley Harvest of the Rizpah, nor in those round and awful trees; only the solemnity of the south in the lifting of the near burning moon. The rocks of the Jason may be seen in any quarry of Warwickshire sandstone. Jason himself has not a bit of Greek about him; he is a simple warrior of no period in particular—nay, I think there is something of the nineteenth century about his legs. When local character of this classical kind is attempted, the painter is visibly cramped; awkward resemblances to Claude testify the want of his usual forceful originality. In the Tenth Plague of Egypt, he makes us think of Belzoni rather than Moses. The Fifth is a total failure: the pyramids look like brick-kilns, and the fire running along the ground like the burning of manure. The realisation of the Tenth Plague, now in his gallery, is finer than the study, but still uninteresting.

The plates of *Liber Studiorum* are executed for the most part in mezzotinto, an art in which Turner ranks exceedingly high. This style of engraving was largely used by the painter for the translation of his works in the first half of his life, but he discontinued it not many years after the stoppage of the *Liber* series. It was obviously less suited to render the quality of the works of his later time. In the series before us he combined deeply bitten etching with the mezzotint. Mr. Hamerton says, 'It is very curious that, in spite of the value now attached to the prints in the *Liber Studiorum*, this marriage of two arts so naturally complementary has not been more frequently repeated;' but were it not for the ill success, pecuniarily, of the work before us, we might also express surprise that Turner, whose first use of the two combined arts was found in this series, never resumed the practice. All his other mezzotint works depend on that art alone.

Nearly all the etchings are the work of Turner's own hand, and the following remarks bearing upon the technical qualities of his work, which we borrow from Mr. Hamerton's 'Etching and Etchers' (81 and following pages), will probably be found interesting and to many instructive:—

Turner was a first-rate etcher *au trait*, but he did not trust himself to carry out chiaroscuro in etching, and habitually resorted to mezzotint for his light and shade. His etchings were always done from the beginning with reference to the whole arrangement of the chiaroscuro, and he never laid a line with the needle without entire understanding of its utility in effect. But the effect itself, in Turner's etchings, is always reserved for mezzotint, and it results from this habit of his that Turner is not so good an example for etchers, or so interesting a master to study, as if he had trusted to pure etching for everything. . . . When etching and mezzotint are used in combination on the same plate, the etching is done first, and in simple lines, which are bitten in more deeply than they would be if the plate were intended to remain a pure etching. . . . The difference between etching with a view to mezzotint, and etching with no such intention, is very great. The etcher for mezzotint is satisfied with selecting and laying down the most necessary and expressive lines—the great guiding lines—and does not trouble himself about shading, except so far as to leave the plate in a condition to be shaded properly in mezzotint: whereas the worker in pure etching not only gives the selected and expressive guiding lines, but portions of shade along with them, and at the same time; and the more skilful he is as an etcher, the more simultaneous he is in method, giving shade and line together from the beginning, especially if he works in the acid. The power of Turner as an etcher was his power of selecting main lines, and drawing them firmly and vigorously. In this respect no landscape etcher ever surpassed him; and if his etchings are studied as examples of line selection, they can do nothing but good, if we only bear in mind that they are preparations for mezzotint.

Another point that we cannot safely lose sight of is, that they were not intended to be printed in black, but in a rich reddish brown, so that the fear of over-biting was considerably lessened, and in the heavy foreground markings Turner did not hesitate to corrode the lines to such a depth that the paper was really embossed in the printing, and a student of art who had become blind might recognise a particular plate by passing his fingers over the back of the impressed proof. One of the most curious instances of this is the Jason in the *Liber Studiorum*. There is a shadow under the tree to the left which is like the bars of a portcullis. The scales of the dragon, the heavy indications of trees, the foreground markings of vegetation, are all so bitten that the paper shows them behind in deeply sunk hollows. From these tremendous corrosions, Turner passed to light indications of distance, as, for instance, in the unpublished plate of Dumbarton, which gives one of the most delicate and charming distances ever etched. There is a small rough etching of Eton (Unpublished, No. 79), with a man ploughing, without mezzotint, which is a good instance of Turner's tendencies in biting, and is one of the most interesting of his attempts, because it shows in exaggeration the sort of quality he aimed at in etching. . . . Turner never relied upon etching to render effect, and does not seem ever to have studied it as an independent art. The kind of work he aimed at in etching was an indication of form, like pen-work, with which he would often add firmness and precision to a sepia drawing. The wash with the brush was to be imitated in mezzotint, and the difference between his combination of mezzotint and etching was chiefly a difference in the order of procedure. When he worked on paper, the broad washes were first given, and the pen markings added at the last; but when he worked on copper, the lines were etched first, and then the

shades added by himself or another engraver. This reversal of method offered, of course, no difficulty whatever to Turner, who, having a perfect hold of his subject, could treat it in any way he liked; and what I infer from his choice of this combination is, that Turner was not really anxious to produce etchings as etchings, but merely used etching and mezzotint as the most convenient processes for rendering his sepia studies. In this want of an etcher's ambition lies the distinction between Turner and some other great men who have etched. He made use of etching as an auxiliary, and etched well within the limits of the sort of etching he proposed to himself, but he never tried what the process was capable of.

The plates of *Liber* were found, in printing, to suffer the most rapid deterioration. Only about twenty-five first impressions were taken from them, and by that time the richness of their effect was so much diminished that re-touching became necessary before further impressions could be taken. Here the skill of the master hand came into use; he touched and re-touched the plates for the second and after states, altering the effects in such parts as most needed it, especially modifying the sky and cloud effects—sometimes carrying them on to an eighth or a ninth state. There is an instance, indeed, in the plate of the *Calm*, in which a certain sunniness of effect, which Turner was able to introduce into the fading plate, renders it, in the opinion of many connoisseurs, the finest of all. As another instance of changed effect for the later states we may refer the reader to the re-touched impression of *The Mer du Glace* (50 D) in this Exhibition. All the re-touches, it must be remembered, for the after states were executed by Turner himself.

The original drawings for *Liber Studiorum* were all drawn in sepia. They were made expressly for the guidance of the engraver, and do not properly answer the description of either sketch or finished drawing. The great majority of those done for the published plates—fifty in number—are to be found in the Kensington Museum. Of one drawing exhibited there with the rest, there is no engraving among the published series, nor, so far as we know, any representation of it amongst the unpublished plates. It

is a Claude-like, classical landscape, reminding one to some extent of the Premium Landscape, and passes in the Museum Catalogue as a 'Pastoral' Scene. Many of the other drawings are scattered in private collections, but the home of some is quite unknown.

When arranging the plan of this Exhibition, the Committee who had charge of it decided that their first duty would be to show each one of the published plates in its first published state, and in as great perfection of condition as it could be procured; by which means they would show the whole work in that state which best satisfied the painter's eye. The etchings, being the work of the artist himself, next claimed admission; and accordingly they, with the exception of a very few of the less important ones—omitted to save valuable space in the Gallery—will be found upon its walls. The Committee selected some of the more important and attractive plates for much more complete illustration. The progress of a few they are able to exhibit in a beautiful succession of engraver's proofs, leading from the etching to the perfect plate. In a few cases these series are adorned by touched and even tinted proofs, which teach us with what care and consummate skill Turner guided the less certain hand of his engraver. To complete the Exhibition, the Committee have obtained specimens of all the unpublished plates, with one exception; and they have been able to add a few of the original drawings, and a number of very beautiful mezzotint engravings which in the minds and collections of connoisseurs have been associated with the Liber series, but of the origin and object of which nothing is known.

In drawing up the Catalogue of the published work, the inscription on the first state of each plate has been exactly followed; but as no less than sixteen of them bear no title whatever, it has been necessary to call these 'A Composition,' 'A Classical Composition,' or 'A Sea Piece,' as the case

may be, and to add, in parenthesis, the names by which collectors usually designate the plates.

The few prefatory remarks which we have here made cannot be more fitly closed than by quoting the following eloquent passage from Mr. Ruskin's great work, designed to illustrate Turner's genius. At page 336 of his last volume, Mr. Ruskin says :—

Take up the *Liber Studiorum*, and observe how the feeling of decay and humiliation gives solemnity to all its simplest subjects, even to his view of daily labour. I have marked its tendency in examining the design of the Mill and Lock (27), but observe its continuance through the book. There is no exultation in thriving city, or mart, or in happy rural toil, or harvest gathering. Only the grinding at the mill, and patient striving with hard conditions of life. Observe the two disordered and poor farmyards—cart and ploughshare and harrow rotting away ; note the pastoral by the brook side (2), with its neglected stream and haggard trees, and bridge with the broken rail, and decrepit children—fever-struck—one sitting stupidly by the stagnant stream, the other in rags, and with an old man's hat on, and lame, leaning on a stick. Then the Hedging and Ditching (47), with its bleak sky and blighted trees, hacked, and bitten, and starved by the clay soil into something between trees and firewood ; its meanly-faced, sickly labourers—pollard labourers, like the willow trunk they hew ; and the slatternly peasant woman, with worn cloak and battered bonnet—an English Dryad. Then the Water-mill (37) beyond the fallen steps, overgrown with the thistle : itself a ruin, mud-built at first, now propped on both sides ; the planks torn from its cattle-shed ; a feeble beam, splintered at the end, set against the dwelling-house from the ruined pier of the watercourse ; the old mill-stone—useless for many a day—half buried in slime, at the bottom of the wall ; the listless children, listless dog, and the poor gleaner bringing her single sheaf to be ground. Then the Peat Bog (45), with its cold, dark rain, and dangerous labour. And last and chief, the Mill in the Valley of the Chartreuse (54). Another than Turner would have painted the convent, but he had no sympathy with the Pope, no mercy for the indolence of the monk. He painted the mill in the valley. Precipice overhanging it, and wildness of dark forest round ; blind rage and strength of mountain torrent rolled beneath it ; calm sunset above, but fading from the glen, leaving it to its roar of passionate waters and sighing of pine branches in the night. Such is his view of human labour. Of human pride, see what records. Morpeth Tower (21), roofless and black ; Gate of Winchelsea Wall (67), the flock of sheep driven *round* it, not through it ; and Rivaux Choir (57) ; and Kirkstall Crypt (39) ; and Dunstanborough (14), wan above the sea ; and Chepstow (48), with arrowy light through traceried windows ; and Lindisfarne (11), with failing height of wasted shaft and wall ; and last and sweetest, Raglan (58), in utter solitude, amidst the wild wood of its own pleasance ; the towers rounded with ivy, and the forest roots choked with undergrowth, and the brook languid amidst lilies and sedges. Legends of grey

knights and enchanted ladies keeping the woodman's children away at the sunset. These are his types of human pride. Of human love : Procris (41) dying by the arrow ; Hesperie (66), by the viper's fang ; and Rizpah (46), more than dead, beside her children. Such are the lessons of the *Liber Studiorum*. Silent always with a bitter silence, disdaining to tell his meaning, when he saw there was no ear to receive it, Turner only indicated this purpose by slight words of contemptuous anger, when he heard of anyone's trying to obtain this or the other separate subject as more beautiful than the rest. 'What is the use of them,' he said, 'but together?' The meaning of the entire book was symbolised in the frontispiece, which he engraved with his own hand : Tyre at Sunset, with the Rape of Europa, indicating the symbolism of the decay of Europe by that of Tyre, its beauty passing away into terror and judgment (Europa being the mother of Minos and Rhadamanthus).





CATALOGUE.

* * The initial letters placed at the top of the published plates (and shown in the Catalogue in the margin opposite the titles) have the following meanings:—P., pastoral; E.P., elegant pastoral; M^s. and M., mountainous; M., marine; H., historical; A., architectural.

The titles given in this Catalogue are copied as nearly as could be from the plates.

THE PUBLISHED PLATES.

No. 1.—THE FRONTISPIECE; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and the Centre Engraved by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by J. C. EASLING.

1 A.—THE ETCHING Lent by T. Gambier Parry, Esq.

1 B.—FIRST PUBLISHED STATE ” ”

The picture in the centre (the ‘Rape of Europa’) was engraved by Turner himself. There is reason to believe that Turner at first intended to insert there the subject which he had used in the composition (No. 4) commonly called ‘Flint Castle.’ An outline drawing, which is in the possession of J. E. Taylor, Esq., appears to prove this.

PART I. ISSUED JANUARY 20, 1807.

No. 2.—A COMPOSITION (BRIDGE and COWS); published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by P. C. TURNER.

2 A.—THE ETCHING Lent by Henry Vaughan, Esq.

2 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington. The engraving is reversed from it.

No. 3.—A CLASSICAL COMPOSITION (WOMAN and TAMBOURINE); published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by E.P. J. M. W. TURNER, R.A.; Engraved by C. TURNER.

3 A.—THE ETCHING Lent by Henry Vaughan, Esq.

3 B.—FIRST PUBLISHED STATE ” ”

This plate is described by Mr. Ruskin as one of the worst and feeblest studies in the book, owing the principal part of its imbecilities to Claude (M. P. vol. iii. p. 324).

The drawing is at South Kensington.

No. 4.—A COMPOSITION (SMUGGLERS, FLINT CASTLE); published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; M. Engraved by C. TURNER.

4 A.—THE ETCHING Lent by Henry Vaughan, Esq.

4 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 5.—BASLE; published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; A. Engraved by C. TURNER.

5 A.—THE ETCHING Lent by Henry Vaughan, Esq.

5 B.—FIRST PUBLISHED STATE ” ”

No. 6.—JASON; published, as the Act directs, by J. M. W. Turner, Harley Street; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by C. TURNER. [‘Pict. 3ft. by 4ft.’ afterwards added.] H.

6 A.—THE ETCHING Lent by J. E. Taylor, Esq.

6 B.—ENGRAVER'S PROOF ” ”

6 C.—FIRST PUBLISHED STATE ” ”

The drawing for this engraving is at South Kensington.

In the National Gallery will be found a picture of this subject bequeathed by Turner to the nation.

Mr. Ruskin, in his chapter 'Of Imagination Penetrative,' describes this plate in the following terms: 'Take up Turner's Jason, "*Liber Studiorum*," and observe how the imagination can concentrate all this real pervading horror and sense of the creature's being, and infinitely more, in one moment. No far forest country, no secret paths nor cloven hills; nothing but a gleam of pale horizontal sky that broods over pleasant places far away, and sends in, through the wild overgrowth of the thicket, a ray of broken daylight into the hopeless pit. No flaunting plumes nor brandished lances, but stern purpose in the turn of the crestless helmet, visible victory in the drawing back of the prepared right arm behind the steady point. No more claws, nor teeth, nor manes, nor stinging tails. We have the dragon, like everything else, by the middle. We need see no more of him. All his horror is in that fearful, slow, griding upheaval of the single coil. Spark after spark of it, ring after ring, is sliding into the light, the slow glitter steals along him step by step, broader and broader, a lighting of funeral lamps one by one, quicker and quicker; a moment more, and he is out upon us, all crash and blaze, among those broken trunks; but he will be nothing then to what he is now. . . . Now observe in this work of Turner that the whole value of it depends on the character of curve assumed by the serpent's body; for had it been a mere semicircle, or gone down in a series of smaller coils, it would have been, in the first case, ridiculous, as unlike a serpent, or, in the second, disgusting, nothing more than an exaggerated viper; but it is that *coming straight* at the right hand which suggests the drawing forth of an enormous weight, and gives the bent part its springing look, that frightens us. Again, remove the light trunk on the left, and observe how useless all the gloom of the picture would have been, if this trunk had not given it depth and *hollowness*. Finally and chiefly, observe that the painter is not satisfied even with all the suggestiveness thus obtained, but to make sure of us, and force us, whether we will or not, to walk his way, and not ours, the trunks of the trees on the right are all cloven into yawning and writhing heads and bodies, and alive with dragon energy all about us; note especially the nearest, with its gaping jaws and claw-like branch at the seeming shoulder, a kind of suggestion which in itself is not imaginative, but merely fanciful (using the term fancy in that third sense not yet explained, corresponding to the third office of imagination); but it is imaginative in its present use and application, for the painter addresses thereby that morbid and fearful condition of mind which he has endeavoured to excite in the spectator, and which in reality would have been seen in every trunk and bough, as it penetrated into the deeper thicket, the object of its terror.' Elsewhere (*M. P.* vol. iii. p. 324) Mr. Ruskin speaks of this work having been produced strongly under the influence of Titian.

Mr. Hamerton, in his notice of the etching for this plate ('*Etchers and Etching*,' p. 89), remarks that coarse as appear to be the lines in this etching, they are, in the intellectual sense, considerably more refined than the most minute work of modern artists, and reminds us that 'the combination of the highest mental refinement with some roughness of material accompaniment is as natural as that other very common combination, of perfect visible finish with low intellectual culture.'

PART II. ISSUED FEBRUARY 20, 1808.

No. 7.—A COMPOSITION (THE STRAW YARD). London, published Feb. 20, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

P.

7 A.—ENGRAVER'S PROOF Lent by Richard Redgrave, Esq., R.A.

7 B.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing is at South Kensington. The engraving is reversed from it.

No. 8.—A COMPOSITION (OKEHAMPTON CASTLE, BOY PIPING). London, published February 20, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

E.P.

8 A.—THE ETCHING Lent by J. E. Taylor, Esq.

8 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 9.—MT. ST. GOTHARD. London, published February 20, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

M^s.

9 A.—THE ETCHING Lent by C. S. Bale, Esq.

9 B.—TOUCHED PROOF „ J. E. Taylor, Esq.

This proof bears the following remarks in the handwriting of J. M. W. Turner: 'My advice is first to fill up the rotten or half lights in No. 1, to make it an equal tint, but lighter near No. 2; the whole of the snow mountain three degrees lighter, and the lights *pure paper* (and, if you can, take my lines out). 3. Make darker, and sparkling pieces of snow, but not white ones. 4. Lighter than the sky, the cloud below. 5. Lighter one degree, and fill up the rotten parts towards the side. 5-5. Gradually lighter towards 6; and yet mind all this mass must be lighter than the mountain. 7. These things being well attended to may save the sky.'

9 C.—FIRST PUBLISHED STATE Lent by Rev. Stopford A. Brooke.

The drawing made for this plate is at South Kensington.

- No. 10.**—SEA PIECE, in the possession of the Earl of Egremont.
 London, published February 20, 1808, by C. Turner, 50
 Warren Street, Fitzroy Square; Drawn and Etched by
 J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS.
 M. TURNER. ['6 by 5' afterwards added.]

10 A.—THE ETCHING Lent by Henry Vaughan, Esq.

10 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

- No. 11.**—HOLY ISLAND CATHEDRAL. London, published
 February 20, 1808, by C. Turner, 50 Warren Street, Fitzroy
 Square; Drawn and Etched by J. M. W. TURNER, Esq.,
 A. R.A., P.P.; Engraved by CHAS. TURNER.

11 A.—THE ETCHING Lent by J. E. Taylor, Esq.

11 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

PART III. ISSUED JUNE 10, 1808.

- No. 12.**—PEMBURY MILL, KENT (afterwards PENBURY).
 London, published June 10, 1808, by C. Turner, 50 Warren
 Street, Fitzroy Square; Drawn and Etched by J. M. W.
 P. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER.

12 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

- No. 13.**—CLASSICAL COMPOSITION (BRIDGE IN MID-DISTANCE, SUN BETWEEN TREES). London, published June 10, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER. ['Proof.']
E.P.

13 A.—THE ETCHING Lent by J. E. Taylor, Esq.

13 B.—FIRST PUBLISHED STATE „ „

According to Mr. Ruskin, this is one of the weakest of the series, and owes its imperfections to the influence of Claude. The sky is executed in aquatint.

Mr. Thornbury calls attention to the fact that one of the trees in the foreground casts no less than three distinct shadows.

The drawing of this subject is at South Kensington.

- No. 14.**—DUNSTANBOROUGH CASTLE; the [afterwards 'a'] Picture in the possession of W. Penn, Esq.; London, published June 10, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER. ['Proof.']
A.

14 A.—THE ETCHING Lent by J. E. Taylor, Esq.

14 B.—FIRST FINISHED PROOF. „ Rev. Stopford A. Brooke.

The upper part of this plate, down to the rocks, is executed in aquatint. That this was done by the engraver without the painter's sanction seems to be proved by the following remark of Turner's upon one of the touched proofs in the possession of Mr. J. E. Taylor: 'Sir, You have done in aquatint all the castle down to the rocks; did I ever ask for such an indulgence?'

A picture of the same subject was exhibited in the Royal Academy so early as the year 1798, and the effect depicted was called 'Sunrise after a Stormy Night.'

The drawing for this engraving is at South Kensington.

- No. 15.**—LAKE OF THUN, SWISS^d; London, published June 10, 1808, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER.
M.

15 A.—THE ETCHING Lent by J. E. Taylor, Esq.

15 B.—FIRST PUBLISHED STATE „ Henry Vaughan, Esq.

The drawing of this subject is at South Kensington.

- No. 16.**—THE FIFTH PLAGUE OF EGYPT, the Picture late in the possession of W. Beckford, Esq.; London, published June 10, 1808; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER. ['Proof.']
 H. ('6 by 5' afterwards added.)

16 A.—THE ETCHING Lent by J. E. Taylor, Esq.

16 B.—FIRST PUBLISHED STATE ” ”

The picture of this subject was exhibited in the Royal Academy in the year 1800. The drawing for engraving is in the possession of Henry Vaughan, Esq.

PART IV. ISSUED MARCH 29, 1809.

- No. 17.**—A COMPOSITION (commonly called THE FARMYARD, with COCK); London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.
 P.

17 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing for this plate is at South Kensington.

- No. 18.**—DRAWING OF THE CLYDE, in the possession of J. M. W. Turner, 3ft. 4in. by 2ft. 3in.; London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by C. TURNER.
 E.P.

18 A.—THE ETCHING Lent by Henry Vaughan, Esq.

18 B.—ENGRAVER'S PROOF ” ”

18 C.—TOUCHED PROOF ” T. Gambier Parry, Esq.

18 D.—ENGRAVER'S PROOF ” Rev. Stopford A. Brooke.

18 E.—FIRST PUBLISHED STATE ” J. E. Taylor, Esq.

The drawing for engraving of this subject is at South Kensington.

- No. 19.**—LITTLE DEVIL'S BRIDGE OVER THE RUSS, ABOVE ALTDORFT, SWISS^D; London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

M^S.

19 A.—THE ETCHING Lent by H. Vaughan, Esq.

19 B.—TOUCHED PROOF ” ”

The following are the remarks written in Turner's writing on this proof: 'The light must be sharp and brilliant, particularly upon the front trees, bones, rock, &c.; and if my etching is in your way, viz. the bird and top of the tree, scrape out or beat up the copper. Be careful about the distance. It wants air and light scraping to render it like the place.'

19 C.—TOUCHED PROOF Lent by C. S. Bale, Esq.

The following are the painter's remarks on this proof: 'This sky is much better, but do not understand the spots amongst the light part. A slight indication of a ray of bursting light under the bridge would improve that part, and a few sharp white touches upon the leaves marked ×, because they are now two black spots without connection with the stems of the trees. Put a shade upon the top of the bridge, and under at the top of the arch.'

19 D.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

A criticism on the foregoing mezzotint, from which we take an extract, is found in Mr. Hamerton's 'Etching and Etchers' (p. 90): 'The heavy etching of the rock and pines to the left, and of the riven tree on the isolated central rock, has the artistic advantage of harmonising with the rugged material. When the foreground is occupied by things whose nature is opposed to human effeminacy, and affords enjoyment to none but our hardest instincts, the iron pencil may be blunt and strong, and the hand of the artist resolute; but we might not safely infer from the success of such work as this that it would be well to apply a like method to all foregrounds. . . . Turner's use of mezzotint was an evasion of these difficulties, and the effect of drifting mist and broken light beyond the bridge in this design, being rendered in pure mezzotint, does not concern us.'

- No. 20.**—ORIGINAL SKETCH OF A PICTURE FOR W. LEADER, Esq.; London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by CHAS. TURNER.

M.

20 A.—THE ETCHING Lent by H. Vaughan, Esq.

20 B.—ENGRAVER'S PROOF ” ”

20 C.—FIRST PUBLISHED STATE ” ”

The drawing used for engraving this plate may be seen at South Kensington ; but a beautiful study for it—probably the original idea, and differing much from that which Turner adopted—from the collection of Mr. Bale, is shown in this exhibition (No. 111) above the mantelpiece. Both of these contain the one ship only, and the nearest boat ; the other vessels were added just before the completion of the plate, as is shown by Mr. Vaughan's rare and interesting engraver's proof.

This subject passes also by the title 'The Guard Ship at the Nore.'

No. 21.—MORPETH, NORTH^D ; London, published March 29, 1809, by C. Turner, 50 Warren Street, Fitzroy Square ; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P. ;
 A. Engraved by CHAS. TURNER.

21 A.—THE ETCHING Lent by J. E. Taylor, Esq.

21 B.—TOUCHED PROOF ” ”

This proof bears the following remarks of Turner : ' I think the whole sky would be better a tone lighter, besides the light clouds, which will make the hill more solid. The white-washed house cannot be too white, or the linen upon the stall. The etching line at the corner of the house, and some brighter upon tiling of the houses.'

21 C.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

In his 'Elements of Drawing' (p. 134), Mr. Ruskin recommends the etching of this subject as very desirable to the student for purposes of study.

The drawing for this plate is at South Kensington.

PART V. ISSUED JANUARY 1, 1811.

No. 22.—JUVENILE TRICKS ; published January 1, 1811, by Mr. Turner, Queen Ann Street West ; Drawn and Etched by J. M. W. TURNER, R.A. ; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.
 P.

22 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

Mr. Ruskin draws attention to the trees in this plate, and praises them as a marked example of Turner's truth in giving woody character to his stems (M. P. vol. i. p. 388). Elsewhere the same writer goes so far as to point to the boys in the foreground as evidence of Turner's 'sympathy with children' (M. P. vol. iv. p. 15).

The drawing of this subject is at South Kensington.

- No. 23.**—A COMPOSITION (HINDOO WORSHIPPER);
published January 1, 1811, by Mr. Turner, Queen Ann Street
West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.;
E.P. Engraved by R. DUNKARTON.

- 23 A.—THE ETCHING Lent by Henry Vaughan, Esq.
23 B.—ENGRAVER'S PROOF „ „
23 C.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

- No. 24.**—COAST OF YORKSHIRE, NEAR WHITBY; published
January 1, 1811, by Mr. Turner, Queen Ann Street West;
Drawn and Etched by J. M. W. TURNER, R.A.; Engraved
M. by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

- 24 A.—ENGRAVER'S PROOF Lent by Henry Vaughan, Esq.
24 B.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

The series is continued on the other side of the fireplace.

- No. 25.**—HIND HEAD HILL, on the Portsmouth Road; published
January 1, 1811, by Mr. Turner, Queen Ann Street West;
Drawn and Etched by J. M. W. TURNER, R.A., P.P.;
M. Engraved by DUNKARTON.

- 25 A.—THE ETCHING Lent by J. E. Taylor, Esq.
25 B.—TOUCHED PROOF „ C. S. Bale, Esq.
25 C.—FIRST PUBLISHED STATE „ Rev. Stopford A. Brooke.

Mr. Ruskin recommends the etching of this subject to students for purposes of study
as one of those which are very desirable.

The drawing of this subject is at South Kensington.

- No. 26.**—LONDON, FROM GREENWICH. Picture in the possession of Walter Fawkes, Esq., of Farnley; published January 1, 1811, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.; Engraved by C. TURNER; 3 feet by 4 feet.

A.

- 26 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 26 B.—TOUCHED PROOF „ „

The remarks written on this proof are as follows: 'Water about the chimneys pure white, and the smoke near St. Paul's very light.'

- 26 C.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

PART VI. ISSUED JUNE 1, 1811.

- No. 27.**—WINDMILL AND LOCK, from a Picture in the possession of J. M. W. Turner, R.A.; published June 1, 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

P.

- 27 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 27 B.—TOUCHED PROOF „ John Heugh, Esq.
 27 C.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

Mr. Ruskin selects this subject to contrast with a similar one engraved after Clarkson Stanfield (engraved in the 'Coast Scenery'), to illustrate the different ranges of the two artists. He says (M. P. vol. iv. p. 7): 'At first sight, I daresay, the reader may like Stanfield's best; and there is indeed a great deal more in it to attract liking. Its roof is nearly as interesting as a piece of a stony peak on a mountain, with a chalet built on its side; and it is exquisitely varied in swell and curve. Turner's roof, on the contrary, is a plain, ugly gable—a windmill roof and nothing more. Stanfield's sails are twisted into most effective wrecks, as beautiful as pine bridges over Alpine streams, only they do not look as if they had ever been serviceable windmill sails; they are bent about in cross and awkward ways, as if they were warped or cramped, and their timbers look heavier than necessary. Turner's sails have no beauty about them, like that of Alpine bridges, but they have the exact switchy-sway of the sail that is always straining against the wind, and the timbers form clearly the lightest possible framework for the canvas, thus showing the essence of windmill sail. Then the clay wall of Stanfield's mill is as beautiful as a piece of chalk cliff, all worn into furrows by the rain, coated with mosses, and rooted to the ground by a heap of crumbled stone, embroidered with grass and creeping plants. But this is not a serviceable state for a windmill to be in. The essence of a windmill, as distinguished from all

other mills, is, that it should turn round, and be a spinning thing, ready always to face the wind; as light, therefore, as possible, and as vibratory, so that it is in no wise good for it to approximate itself to the nature of chalk cliffs.

'Now, observe how completely Turner has chosen his mill, so as to mark this great fact of windmill nature; how high he has set it; how slenderly he has supported it; how he has built it all of wood; how he has bent the lower planks so as to give the idea of the building lapping over the pivot on which it rests inside; and how, finally, he has insisted on the great leverage of the beam behind it, while Stanfield's lever looks more like a prop than a thing to turn the roof with. And he has done all this fearlessly, though none of these elements of form are pleasant ones in themselves, but tend, on the whole, to give a somewhat mean and spider-like look to the principal feature in his picture; and then, finally, because he could not get the windmill dissected, and show us the real heart and centre of the whole, behold, he has put a pair of old millstones, *lying outside*, at the bottom of it. These—the first cause and motive of all the fabric—laid at its foundation, and, beside them, the cart which is to fulfil the end of the fabric's being, and take home the sacks of flour. So far of what each painter chooses to draw. But do not fail also to consider the spirit in which it is drawn. Observe, that though all this ruin has befallen Stanfield's mill, Stanfield is not in the least sorry for it. On the contrary, he is delighted, and evidently thinks it the most fortunate thing possible. The owner is ruined, doubtless, or dead, but his mill forms an admirable object in our view of Brittany. . . . Not so, Turner. *His* mill is still serviceable, but, for all that, he feels somewhat pensive about it. It is a poor property, and evidently the owner of it has enough to do to get his own bread out from between its stones. Moreover, there is a dim type of all melancholy human labour in it—catching the free winds, and setting them to turn grindstones. It is poor work for the winds, and better, indeed, than drowning sailors or tearing down forests, but not their proper work of marshalling the clouds, and bearing the wholesome rains to the place where they are ordered to fall, and fanning the flowers and leaves when they are faint with heat. Turning round a couple of stones, for the mere pulverisation of human food, is not noble work for the winds. So, also, of all low labour to which one sets human souls. It is better than no labour, and, in a still higher degree, better than destructive wandering of imagination; but yet, that grinding in the darkness, for mere food's sake, must be melancholy work enough for many a living creature. All men have felt it so; and this grinding at the mill, whether it be breeze or soul that is set to it, we cannot much rejoice in. Turner has no joy of his mill. It shall be dark against the sky, yet proud, and on the hill-top; not ashamed of its labour, and brightened from beyond, the golden clouds stooping over it, and the calm summer sun going down behind, far away, to his rest.'

No. 28.—A COMPOSITION (JUNCTION of the WYE and the SEVERN); published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and Engraved by J. M. W. TURNER, Esq., R.A.

E.P.

28 A.—THE ETCHING Lent by J. E. Taylor, Esq.

28 B.—TOUCHED PROOF (with trees and foreground washed over)
Lent by Rev. Stopford A. Brooke.

28 C.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

This is the first plate of the series which the painter executed from first to last himself.

The drawing for engraving of this subject is at South Kensington.

No. 29.—MARINE DABBLERS; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

M.

29 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 30.—NEAR BLAIR ATHOL, SCOTLAND; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

M.

30 A.—THE ETCHING Lent by Henry Vaughan, Esq.

30 B.—ENGRAVER'S PROOF ” ”

30 C.—FIRST PUBLISHED STATE ” ”

Mr. Ruskin particularly commends the truth of tree-drawing in this subject (M. P. vol. i. p. 388).

The drawing is at South Kensington.

No. 31.—LAUFFENBOURGH on the RHINE; published January 1, 1811, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.; Engraved by T. HODGETTS.

A.

31 A.—THE ETCHING Lent by J. E. Taylor, Esq.

31 B.—FIRST PUBLISHED STATE ” ”

This is one of the group of subjects which Mr. Ruskin declares to have been taken, with hardly any modification by pictorial influence, straight from nature (M. P. vol. iii. p. 324). Elsewhere (M. P. vol. v. p. 174) he commends the grouping of the figures on the rocks.

The drawing of this subject is at South Kensington.

PART VII. ISSUED JUNE 1, 1811.

No. 32.—YOUNG ANGLERS; published June 1, 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by R. DUNKARTON.

32 A.—THE ETCHING Lent by J. E. Taylor, Esq.

32 B.—FIRST PUBLISHED STATE ” ”

Mr. Ruskin has selected the Pollard Willow in this etching to illustrate his remarks on truth of tree-drawing (M. P. vol. v. p. 71). ‘A branch,’ he says, ‘is not elastic as steel is, neither as a carter’s whip is; it is a combination, wholly peculiar, of elasticity with half-dead and sapless stubbornness, and of continuous curve, with pauses of knottiness, every bough having its blunted, affronted, fatigued, or repentant moments of existence, and mingling crabbed rugosities and fretful changes of mind with the main tendencies of its growth. The piece of Pollard Willow from Turner’s etching of “Young Anglers” in the “Liber Studiorum” has all these characters in perfectness, and may serve for sufficient study of them.’

The drawing of this subject is at South Kensington.

No. 33.—ST. CATHERINE’S HILL, NEAR GUILDFORD; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by J. C. EASLING.

33 A.—THE ETCHING Lent by J. E. Taylor, Esq.

33 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 34.—MARTELLO TOWERS, NEAR BEXHILL, SUSSEX; published June 1811, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

34 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

This plate was afterwards copied in the series of the ‘Southern Coast,’ one of the very rare instances (if not a solitary case) of Turner’s repeating an already published plate.

The drawing of this subject is at South Kensington.

- No. 35.**—INVERARY — PIER, LOCH FYNE — MORNING;
published June 1, 1811, by J. M. W. Turner, Queen Ann
Street West; Drawn, Etched, and Engraved by J. M. W.
M. TURNER, R.A.

- 35 A.—THE ETCHING Lent by J. E. Taylor, Esq.
35 B.—ENGRAVER'S PROOF „ Henry Vaughan, Esq.
35 C.—FIRST PUBLISHED STATE „ C. S. Bale, Esq.

This beautiful plate is wholly the work of Turner.

The following interesting remarks are to be found in Mr. Hamerton's 'Etching and Etchers' (p. 88): 'This view of Inverary shows as well as anything in the "Liber Studiorum" what sort of duty Turner intended his coarse etched lines to do. The combination of etching with mezzotint was a marriage of two opposite arts. Turner, therefore, avoided in his work with the needle every kind of labour which might intrude upon the domain of mezzotint; he even did more than this, and purposely sought in every etched line a quality the very opposite of that softness and tenderness of tint which became his chief objects when he took up the tools of the engraver. The striking contrast between methods of work in this plate is focussed in the very centre of it. The pale mountain towards Glen Falloch is engraved with aerial delicacy, the morning shadows fall in soft gradations from the risen wreaths of mist, and against the very tenderest passage of all, the opening of the distant glen, comes the stiff mast and coarse sail of a fishing-boat, of the firmest and boldest execution. The heavily-etched anchor rising out of the shallow water in the foreground sets its iron rigidity, by a similar contrast of method, against the soft and liquid surface. To the left this coarseness loses itself more gradually in greater manual refinement, and the transition from the dark boat under the pier to the far trees on the edge of the wooded hill is managed by a subtle blending and shallower bitings with rich full shades of mezzotint.'

- No. 36.**—FROM SPENSER'S FAIRY QUEEN; published June 1811,
by J. M. W. Turner, Queen Ann Street West; Drawn and
Etched by J. M. W. TURNER, Esq., R.A.; Engraved by
H. T. HODGETTS.

- 36 A.—THE ETCHING Lent by J. E. Taylor, Esq.
36 B.—FIRST PUBLISHED STATE „ „

Notwithstanding the title of this subject, search has, it is stated, proved unavailing to discover any passage in Spenser's poem which this plate could have served to illustrate.

PART VIII. ISSUED FEBRUARY 1, 1812.

No. 37.—WATER MILL; published February 1, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by R. DUNKARTON.

P.

37 A.—THE ETCHING Lent by J. E. Taylor, Esq.

37 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

No. 38.—A COMPOSITION (commonly called WOMAN at a TANK, or HINDOO ABLUTIONS); published February 1, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

E.P.

38 A.—THE ETCHING Lent by Henry Vaughan, Esq.

38 B.—FIRST PUBLISHED STATE ” ”

Mr. Ruskin mentions the etching of this subject as one of the four finest of the series ('Elements of Drawing,' p. 134).

The drawing for engraving is at South Kensington.

No. 39.—ORIGINAL DRAWING (CRYPT of KIRKSTALL ABBEY), in the possession of John Soane, Esq., R.A., Professor of Architecture; published February 11, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and Engraved by J. M. W. TURNER, Esq., R.A., P.P.; 23in. by 36in.

A.

39 A.—THE ETCHING Lent by J. E. Taylor, Esq.

39 B.—FIRST PUBLISHED STATE ” ”

This plate was engraved, as well as etched, by Turner.

The drawing for the engraving is at South Kensington.

The same subject was very similarly treated by Turner a little later, in an illustration for Brittons' 'Architectural Antiquities.'

No. 40.—PICTURE in the possession of Sir John Mildmay, Bart.; published February 11, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; M. Engraved by W. ANNIS and J. C. EASLING; 3 feet by 4 feet.

40 A.—THE ETCHING Lent by J. E. Taylor, Esq.

40 B.—FIRST PUBLISHED STATE „ „

No. 41.—PROCRIS AND CEPHALUS; published February 14, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and H. Etched by J. M. W. TURNER; Engraved by G. CLINT.

41 A.—THE ETCHING Lent by J. E. Taylor, Esq.

41 B.—FIRST PUBLISHED STATE „ Henry Vaughan, Esq.

The etching of this subject is one of the four to which Mr. Ruskin gives the preference, and the plate is praised by him as an example of the excellence of Turner's drawing of the trunks of trees (M. P. vol. i. p. 388); also (p. 394) as showing Turner's 'magnificent power of elaborating close foliage.' Regarding its imaginative qualities, the same author writes (M. P. vol. ii. p. 201): 'I suppose few, in looking at the "Cephalus and Procris" of Turner, note the sympathy of those faint rays, that are just drawing back and dying between the trunks of the far-off forest, with the ebbing life of the nymph, unless, indeed, they happen to recollect the same sympathy marked by Shelley in the "Alastor."'

The drawing of this subject is at South Kensington.

PART IX. ISSUED APRIL 23, 1812.

No. 42.—WINCHELSEA, SUSSEX; published April 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and P. Etched by J. M. W. TURNER; Engraved by J. C. EASLING.

42 A.—THE ETCHING Lent by J. E. Taylor, Esq.

42 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 43.—A CLASSICAL COMPOSITION (BRIDGE and GOATS);
published April 23, 1812, by J. M. W. Turner, Queen Ann
Street West; Drawn and Etched by J. M. W. TURNER, R.A.;
E.P. Engraved by F. C. LEWIS.

43 A.—THE ETCHING Lent by J. E. Taylor, Esq.

43 B.—FIRST PUBLISHED STATE „ Rev. Stopford A. Brooke.

This plate, which Mr. Ruskin includes amongst the worst and weakest of the series, is engraved in aquatint, and is the only one wholly executed in that manner.

The plate is reversed from the drawing, which may be seen at South Kensington.

No. 44.—CALM. Picture in the possession of J. M. W. Turner;
published April 23, 1812, by J. M. W. Turner, Queen Ann
Street West; Drawn, Etched, and Engraved by J. M. W.
M. TURNER; 1ft. 2in. by 2ft. 3in.

44 A.—FIRST ETCHING Lent by J. E. Taylor, Esq.

44 B.—SECOND ETCHING „ Henry Vaughan, Esq.

44 C.—ENGRAVER'S PROOF „ T. Gambier Parry, Esq.

44 D.—ENGRAVER'S PROOF „ J. E. Taylor, Esq.

44 E.—ENGRAVER'S PROOF „ T. Gambier Parry, Esq.

44 F.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

44 G.—FIFTH PUBLISHED STATE „ „

The soft ground etchings of this subject, executed, as was the engraving itself, by Turner, are of exceeding rarity; only three of them in progressive states being known to exist. It will be observed that the plate was bitten in after it had been advanced as far as the second engraver's proof shown here.

The fifth state, which bears a more sunny effect than the early impressions of the plate, is esteemed by many connoisseurs the most beautiful of all.

Mr. Hamerton ('Etchers and Etching,' p. 90) calls this subject one of the most valuable as an illustration of the purposes to which Turner applied etching and mezzotint: 'The cock-boat, with the figures, is etched as coarsely and vigorously as possible; the two fishing-boats in the centre are etched with moderate strength; a hay-boat beyond is just indicated with the needle, and beyond that the vessels are hardly etched at all, being made out, almost exclusively, by various delicate tints obtained by the scraper and burnisher. This is one of the most admirable examples of complete tonality in the whole range of Turner's works, but its value in this respect depends little upon the etched lines. The lines are right and true in their places, and could not be spared; they give, by their force, an extraordinary delicacy to the mezzotint, but almost all the tonic values are obtained in mezzotint alone.'

No. 45.—PEAT BOG, SCOTLAND; published April 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by G. CLINT.

M.

- 45 A.—THE ETCHING Lent by Henry Vaughan, Esq.
 45 B.—ENGRAVER'S PROOF „ J. E. Taylor, Esq.
 45 C.—TOUCHED PROOF „ Henry Vaughan, Esq.
 45 D.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

This is one of the class of plates which Mr. Ruskin says were taken straight from nature, with hardly any modification from pictorial influence.

The drawing of this subject is at South Kensington.

No. 46.—RIZPAH; 2nd Book of Samuel, Chap. 21; published April 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by R. DUNKARTON.

H.

- 46 A.—THE ETCHING Lent by J. E. Taylor, Esq.
 46 B.—FIRST PUBLISHED STATE „ „

Mr. Ruskin attributes to the effect of Italy upon Turner's mind the solemnity and power which are manifested in this and other historical compositions of the Liber series. He says (M. P. vol. i. p. 128): 'There is nothing particularly indicative of Palestine in the "Barley Harvest of the Rizpah," nor in those round and awful trees; only the solemnity of the south, in the lifting of the near burning moon.' In this and some other of the finest subjects of the series, Mr. Ruskin believes Turner to have been strongly under the influence of Titian.

The drawing is in the possession of Sir Edwin Landseer, R.A.

PART X. ISSUED MAY 23, 1812.

[*The Frontispiece was presented with this Part.*]

No. 47.—HEDGING and DITCHING; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by J. C. EASLING.

P.

- 47 A.—FIRST PUBLISHED STATE Lent by J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 48.—RIVER WYE; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. E.P. TURNER, Esq., R.A., P.P.; Engraved by W. ANNIS.

48 A.—THE ETCHING Lent by J. E. Taylor, Esq.

48 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 49.—CHAIN of ALPS from GRENOBLE to CHAMBERI; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by W. SAY, Engraver to the M. Prince Regent and H.R.H. the Duke of Gloucester.

49 A.—THE ETCHING Lent by Henry Vaughan, Esq.

49 B.—TOUCHED PROOF „ „

49 C. FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

The drawing of this subject is at South Kensington.

No. 50.—MER DE GLACE—VALLEY of CHAMOUNI, SAVOY; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn, Etched, and Engraved by J. M. W. M. TURNER, Esq., R.A., P.P.

50 A.—THE ETCHING Lent by J. E. Taylor, Esq.

50 B.—ENGRAVER'S PROOF „ „

50 C.—FIRST PUBLISHED STATE (with variation) „ Henry Vaughan, Esq.

50 D.—LATE PUBLISHED STATE (altered and re-worked) „ T. Gambier Parry, Esq.

Speaking of the influence of Yorkshire scenery upon Turner's art, Mr. Ruskin says (M. P. vol. i. p. 124): 'Open the "Liber Studiorum," and compare the painter's enjoyment of the lines in the "Ben Arthur" (No. 69) with his comparative uncomfortableness among those of the *aiguilles* about the Mer de Glace. Great as he is, those peaks would have been touched very differently by a Savoyard as great as he.' Later on, in the same volume (p. 282), when treating of the difficulty of rendering the true anatomy of the snow-covered mountain, he writes: 'Turner invariably avoids the difficulty, though he has shown himself capable of grappling with it in the ice of the Mer de Glace, which is very cold and slippery; but of the crests and wreaths of the higher snow he has taken no cognisance.'

- No. 51.**—RIVAULX ABBEY, YORKSHIRE; published May 23, 1812, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by A. H. DAWE.

51 A.—THE ETCHING Lent by J. E. Taylor, Esq.

51 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

PART XI. ISSUED JANUARY 1, 1816.

- No. 52.**—SOLWAY MOSS; published January 1, 1816, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by THOS. LUPTON.

52 A.—THE ETCHING (tinted) Lent by Henry Vaughan, Esq.

52 B.—ENGRAVER'S PROOF ” ”

52 C.—ENGRAVER'S PROOF ” ”

52 D.—TOUCHED PROOF ” T. Gambier Parry, Esq.

52 E.—ENGRAVER'S PROOF ” Henry Vaughan, Esq.

52 F.—TOUCHED PROOF ” ”

52 G.—FIRST PUBLISHED STATE ” Francis Stevenson, Esq.

- No. 53.**—A COMPOSITION (SOLITUDE, or READING MAGDALEN); published May 12, 1814, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by W. SAY, Engraver to E.P. H.R.H. the Duke of Gloucester.

53 A.—THE ETCHING (touched) Lent by J. E. Taylor, Esq.

53 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

- No. 54.**—MILL NEAR THE GRANDE CHARTREUSE,
DAUPHINY; published January 1, 1816, by Mr. Turner,
Queen Ann Street West; Drawn by J. M. W. TURNER;
M. Engraved by H. DAWE.

- 54 A.—THE ETCHING Lent by J. E. Taylor, Esq.
54 B.—TOUCHED PROOF , ; , „ „
54 C.—FIRST PUBLISHED STATE „ „

There is no record on this plate of the etching being—like almost all the rest—the work of Turner. If it be his this would seem to be the only instance in which he has not recorded on the plate itself his share in the work. Mr. Ruskin refers to this plate in several places, praising it for the woody character of its tree stems (M. P. vol. i. p. 388), for the powerful painting of the close foliage, and citing it as a sublime study of a certain kind of mountain gorge to be found in Switzerland.

The drawing for this engraving, which is the property of Henry Vaughan, Esq., is also exhibited in the Gallery (No. 106), above the mantelpiece.

- No. 55.**—ENTRANCE OF CALAIS HARBOUR; published
January 1, 1816, by Mr. Turner, Queen Ann Street West;
M. Drawn, Etched, and Engraved by J. M. W. TURNER, R.A.

- 55 A.—ENGRAVER'S PROOF (black ink, unique) Lent by Henry Vaughan, Esq.
55 B.—FIRST PUBLISHED STATE „ J. E. Taylor, Esq.

No etching of this plate is known to exist, and none executed with aquafortis could have been made; for an engraver's proof, taken at a somewhat advanced stage of the plate, in the collection of T. Gambier Parry, Esq., shows no trace of biting in. The engraving is from Turner's hand.

- No. 56.**—DUMBLAIN ABBEY, SCOTLAND; published January 1,
1816, by J. M. W. Turner, Queen Ann Street West; Drawn
and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by
A. T. LUPTON.

- 56 A.—THE ETCHING Lent by J. E. Taylor, Esq.
56 B.—TOUCHED PROOF „ Henry Vaughan, Esq.

This proof has the following instructions to the engraver: 'The sky must be much lighter and clearer, and until it possesses *both*, the other parts have not their value. The parts marked × will nearly do; the figures require to be sharper as to the lights and

shadows. Quære, have you got sufficient ground on the sky to bear scraping down? the parts by the tower look rather doubtful.'

56 C.—FIRST PUBLISHED STATE Lent by Henry Vaughan, Esq.

In his 'Elements of Drawing' (p. 133), Mr. Ruskin asserts that the etching of this subject is not the work of Turner. It is satisfactory to know that the statement to the contrary, which the plate itself bears, is fully confirmed by the authority of Mr. Lupton, who engraved the plate.

The drawing of this subject is at South Kensington.

PART XII. ISSUED JANUARY 1, 1816.

No. 57.—NORHAM CASTLE, ON THE TWEED; the Drawing in the possession of the late Lord Lascells; published January 1, 1816, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER; Engraved by C. TURNER.

P.

57 A.—THE ETCHING Lent by J. E. Taylor, Esq.

57 B.—FIRST PUBLISHED STATE „ T. Gambier Parry, Esq.

This subject was a favourite with Turner, and was repeated with slight variations three times afterwards. The engraving in the 'Rivers of England' is taken from nearly the same point of view, and with a very similar effect of light.

The drawing of this subject is at South Kensington.

No. 58.—A COMPOSITION (commonly called RAGLAN CASTLE); published January 1, 1816, by J. M. W. Turner, Queen Ann Street West; Drawn and Engraved by J. M. W. TURNER, Esq., R.A.

E.P.

58 A.—THE ETCHING Lent by J. E. Taylor, Esq.

58 B.—ENGRAVER'S PROOF „ Henry Vaughan, Esq.

58 C.—ENGRAVER'S PROOF „ J. E. Taylor, Esq.

58 D.—ENGRAVER'S PROOF „ „

58 E.—FIRST PUBLISHED STATE „ „

This etching is supposed not to be the work of Turner, although the finishing of the plate is due to his hands. In his 'Elements of Drawing' (p. 133), Mr. Ruskin remarks :

'It is deeply interesting to see how Turner, apparently provoked at the failure of the beginnings in the "Arveron" and "Raglan," took up the plates himself, and either conquered or brought into use the bad etching by his marvellous engraving.'

There seems to be no warrant for giving the name 'Raglan Castle' to this subject; it is said to have much more resemblance to Berry Pomeroy.

The drawing from the collection of Henry Vaughan, Esq., is exhibited over the mantelpiece (No. 104).

No. 59.—VILLE DE THUN, SWITZERLAND; published Jan. 1, 1816, by Mr. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A.; Engraved by THOS. HODGETTS.

A.

59 A.—THE ETCHING Lent by J. E. Taylor, Esq.

59 B.—FIRST PUBLISHED STATE „ „

The drawing of this subject is at South Kensington.

No. 60.—THE SOURCE OF THE ARVERON, in the VALLEY OF CHAMOUNI, SAVOY; published January 1, 1816, by Mr. Turner, Queen Ann Street, West; Drawn and Engraved by J. M. W. TURNER, R.A.

M.

60 A.—THE ETCHING Lent by Henry Vaughan, Esq.

60 B.—TOUCHED PROOF

60 C.—FIRST PUBLISHED STATE „ T. Gambier Parry, Esq.

This plate, like 'Raglan Castle' (58), was not etched by Turner, and the remarks of Mr. Ruskin appended to that plate apply equally to this.

Mr. Ruskin, in 'Modern Painters' (vol. iv. p. 315), has reproduced in facsimile the stones from the foreground of this subject, with the pines growing amongst them, and also a similar portion of the plate of 'Ben Arthur,' in order to contrast the treatment of these with Claude's drawing of rocks, and then says: 'I think the reader cannot but feel that the blocks in the two former subjects are massy and ponderous in the lower, wholly without weight. If he examine their several treatment, he will find that Turner has perfect imaginative conception of every recess and projection over the whole surface, and *feels* the stone as he works over it; every touch, moreover, being full of tender gradation.' He also, further on in the passage, praises 'Turner's way of wedging the stones of the glacier moraine together in strength of disorder.'

In the fifth volume (p. 83) he reverts to this plate in the following words: 'Especially at edges of loose cliffs, about waterfalls, or at glacier banks, and in other places liable to disturbance, the pine may be seen distorted and oblique; and in Turner's "Source of the Arveron" he has, with his usual unerring perception of the main point in any matter,

fastened on this means of relating the glacier's history. The glacier cannot explain its own motion, and ordinary observers saw in it only its rigidity; but Turner saw that the wonderful thing was its non-rigidity. Other ice is fixed; only this ice stirs. All the banks are staggering beneath its waves, crumbling and withered as by the blast of a perpetual storm. He made the rocks of his foreground loose—rolling and tottering down together; the pines smitten aside by them, their tops dead, bared by the ice wind.'

The drawing, the property of John Heugh, Esq., will be found exhibited over the mantelpiece (No. 109).

No. 61.—TENTH PLAGUE OF EGYPT; published January 1, 1816, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.; Engraved by H. W. SAY, Engraver to H.R.H. the Duke of Gloucester.

61 A.—THE ETCHING Lent by J. E. Taylor, Esq.

61 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.

PART XIII. ISSUED JANUARY 1819.

No. 62.—WATERCRESS GATHERERS, Rail's Head, Ferry Bridge, Twickenham; published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by THOS. LUPTON.

62 A.—THE ETCHING Lent by J. E. Taylor, Esq.

62 B.—TOUCHED PROOF ” ”

62 C.—FIRST PUBLISHED STATE ” ”

No. 63.—A COMPOSITION (TWICKENHAM); published Jan. 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, R.A., P.P.; Engraved by H. DAWE.

63 A.—THE ETCHING Lent by J. E. Taylor, Esq.

63 B.—FIRST PUBLISHED STATE ” ”

No. 64.—BONNEVILLE, SAVOY; published January 1, 1816, by
J. M. W. Turner, Queen Ann Street West; Drawn by
M. J. M. W. TURNER; Engraved by H. DAWE.

64 A.—THE ETCHING Lent by J. E. Taylor, Esq.

64 B.—FIRST PUBLISHED STATE „ T. Gambier Parry, Esq.

The etching for this plate is not the work of Turner.

The drawing of this subject is at South Kensington.

No. 65.—INVERARY CASTLE and TOWN, SCOTLAND; the
Drawing in the possession of the Duke of Argyle; published
January 1, 1816, by J. M. W. Turner, Queen Ann Street
West; Drawn and Etched by J. M. W. TURNER; Engraved
M. by C. TURNER.

65 A.—THE ETCHING Lent by J. E. Taylor, Esq.

65 B.—FIRST PUBLISHED STATE „ „

Mr. Ruskin has re-engraved (M. P. vol. v. p. 67) the two fir-trees to the left from this etching, and makes the following comments upon them: 'These two Scotch firs are both in perfect poise, representing a double action; the warping of the trees away from the sea-wind, and the continual growing out of the boughs on the right-hand side, to recover the balance.'

The drawing of this subject is at South Kensington.

No. 66.—ÆSACUS AND HESPERIE (*vide Ovid, Mets. Book XI.*);
published January 1, 1819, by J. M. W. Turner, Queen Ann
Street West; Drawn, Etched, and Engraved by J. M. W.
H. TURNER, Esq., R.A., P.P.

66 A.—THE ETCHING Lent by Henry Vaughan, Esq.

66 B.—ENGRAVER'S PROOF „ „

66 C.—FIRST PUBLISHED STATE „ „

66 D.—SECOND PUBLISHED STATE „ J. E. Taylor, Esq.

This plate has won perhaps warmer praise than any other in the series. It is the last of the published plates which proceeded wholly from Turner's hand. In Vol. I. of 'Modern Painters' (p. 389), Mr. Ruskin writes: 'Of the arrangement of the upper boughs

the "*Æsacus and Hesperie*" is perhaps the most consummate example; the absolute truth and simplicity, and freedom from everything like fantasticism or animal form, being as marked on the one hand, as the exquisite imaginativeness of the lines on the other.' Again, in his next volume (p. 157), he proceeds: 'It is impossible to tell whether the two nearest trunks of the "*Æsacus and Hesperie*" of the "*Liber Studiorum*," especially the large one on the right with the ivy, have been invented or taken straight from nature; they have all the look of accurate portraiture. I can hardly imagine anything so perfect to have been obtained except from the real thing, but we know that the imagination must have begun to operate somewhere, we cannot tell where, since the multitudinous harmonies of the rest of the picture could hardly in any real scene have continued so inviolately sweet.' Other passages in the same work might be referred to, in which their author has pointed out the beauties of this work for purposes of illustration, but we prefer to quote the following graceful and instructive description from Mr. Hamerton's '*Etchers and Etching*' (p. 86): 'Of all Turner's etchings, this is the most remarkable for the grace and freedom of its branch-drawing. It is a piece of simple brook scenery, and materials not less graceful exist in abundance in all northern countries which are watered by running streams. *Æsacus*, the son of Priam, sought *Hesperie* in the woods; and Turner, with that love for water which characterises all true landscape painters, has assigned as the place of their fatal meeting one of those sweet little solitudes which from time immemorial have been dear to poets and lovers. She is seated on the gently-sloping ground at the edge of a shining pool; the water has been lately divided by stones, which, to the left of the etching, rise visibly above its surface, but it pauses at the feet of *Hesperie*, where she sits, as she thinks, alone. *Æsacus*, still unperceived by her, has just discovered her, as he breaks through the branching fern. Over the head of the nymph bends a boldly slanting tree, and where its boughs mingle, to the left, there is a passage of such involved and wild intricate beauty that I can scarcely name its equal in the works of the master-etchers. Over the head of *Æsacus*, and between the trunks of the two principal trees, is a glade so full of tender passages of light, which are chiefly due to the work in mezzotint, that this plate may be taken as a transcendent example of Turner's powers in both arts. The brilliant freedom of the etched branches, the mellow diffusion of light in the tinted glade, are both achievements of the kind which permanently class an artist.'

PART XIV. ISSUED JANUARY 1, 1819.

No. 67.—EAST GATE, WINCHELSEA, SUSSEX; published
January 1, 1819, by J. M. W. Turner, Queen Ann Street
West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.,
P. P. P.; Engraved by S. W. REYNOLDS.

67 A.—THE ETCHING Lent by J. E. Taylor, Esq.

67 B.—FIRST PUBLISHED STATE " "

The drawing of this subject is at South Kensington.

No. 68.—ISIS. Picture in the possession of the Earl of Egremont, 3 feet by 4 feet. London, published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Etched by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by W. SAY, Engraver to H.R.H. the Duke of Gloucester.

E.P.

68 A.—THE ETCHING Lent by J. E. Taylor, Esq.

68 B.—FIRST PUBLISHED STATE ” ”

No. 69.—BEN ARTHUR, SCOTLAND; London, published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Engraved by J. M. W. TURNER, Esq., R.A., P.P.; Engraved by T. LUPTON.

M.

69 A.—THE ETCHING Lent by J. E. Taylor, Esq.

69 B.—ENGRAVER'S PROOF ” ”

69 C.—TOUCHED PROOF ” Henry Vaughan, Esq.

69 D.—FIRST PUBLISHED STATE ” Francis Stevenson, Esq.

Mr. Ruskin places this etching amongst the four finest of the series. He greatly praises the drawing of the rocks of the foreground (M. P. vol. iv. p. 315), and ‘the indication of the springing of the wild stems out of the rents in the boulders.’

No. 70.—INTERIOR OF A CHURCH; published January 1, 1819, by J. M. W. Turner, Queen Ann Street West; Drawn and Engraved by J. M. W. TURNER, Esq., R.A.

A.

70 A.—THE ETCHING Lent by J. E. Taylor, Esq.

70 B.—EARLY PROOF ” ”

70 C.—FIRST PUBLISHED STATE ” ”

The soft ground etching of this subject is not attributed to Turner. The effect of the plate was apparently originally intended to have been daylight, but for some reason, probably arising out of the state of the plate, candles were placed in the chandelier, and the place, in the published state, appears illumined by their light only. Mr. Ruskin seems to connect this scene with the painter's reminiscences of his childhood, and from this point of view the following passage may not be without interest (M. P. vol. v. p. 297): ‘I suppose the boy Turner to have regarded the religion of his city also from an external intellectual standing point. What did he see in Maiden Lane? Let not the reader be offended with me; I am willing to let him describe, at his own pleasure, what Turner saw there, but to

me it seems to have been this. A religion maintained occasionally, even the whole length of the lane, at point of constable's staff; but, at other times, placed under the custody of the beadle, within certain black and unstately iron railings of St. Paul's, Covent Garden. Among the wheelbarrows and over the vegetables, no perceptible dominance of religion; in the narrow, disquieted streets, none; in the tongues, deeds, daily ways of Maiden Lane, little. Some honesty, indeed, and English industry, and kindness of heart, and general idea of justice; but faith of any national kind shut up from one Sunday to the next, not artistically beautiful even in those Sabbatical exhibitions, its paraphernalia being chiefly of high pews, heavy elocution, and cold grimness of behaviour. What chiaroscuro belongs to it (dependent mostly on candlelight) we will, however, draw considerably, no goodliness of escutcheon nor other respectability being omitted, and the best of their results confessed: a meek old woman and a child being let into a pew, for whom the reading by candlelight will be beneficial.' On the same page Mr. Ruskin cynically adds: 'The English Church may, perhaps, accept it as a matter of congratulation, that this is the only instance in which Turner drew a clergyman.'

No. 71.—CHRIST AND THE WOMAN OF SAMARIA; published
January 1, 1819, by J. M. W. Turner, Queen Ann Street
West; Drawn and Etched by J. M. W. TURNER, Esq., R.A.,
H. P.P.; Engraved by S. W. REYNOLDS.

71 A.—THE ETCHING Lent by J. E. Taylor, Esq.

71 B.—FIRST PUBLISHED STATE ” ”

The drawing of this subject is at South Kensington.





UNPUBLISHED PLATES.

THESE plates are twenty in number, and were left by Turner in various states of completeness; some not having been carried beyond the etching. Never having been issued to the public, they are, necessarily, of greater rarity than the published plates. One of them, indeed, 'The Thames, near Kingston,' is so scarce that no example of it has been procurable, and the Committee for this Exhibition have not been able to avoid leaving its place a blank in their Collection. It is, however, represented by the drawing made for the plate. The copper-plates of most of these subjects are, however, in existence, and it may be hoped that some day impressions from them will be obtainable. The order of the plates and their titles have been adopted from Mr. Stokes's Catalogue.

No. 72.—THE PREMIUM LANDSCAPE; Engraved by W. SAY.

72 A.—THE ETCHING	Lent by J. E. Taylor, Esq.
72 B.—PROOF	„ „

No. 73.—GLAUCUS AND SCYLLA; Engraved by W. SAY.

73 A.—THE ETCHING	Lent by J. E. Taylor, Esq.
73 B.—COLOURED PROOF	„ C. S. Bale, Esq.
73 C.—PROOF	„ Henry Vaughan, Esq.

**No. 74.—SHEEP-WASHING, WINDSOR CASTLE ; Engraved
by C. TURNER.**

74 A.—THE ETCHING Lent by J. E. Taylor, Esq.

74 B.—FINISHED PROOF „ „

In 'The Elements of Drawing' (p. 126), Mr. Ruskin has introduced a facsimile of the left-hand half of the etching for this plate, and appends to it the following comments :—'If you copy it carefully you will be surprised to find how the touches all group together, in expressing the plummy top of the tree branches, and the springing of the bushes out of the bank, and the undulation of the ground. Note the careful drawing of the footsteps made by the climbers of the little mound on the left (meant, I believe, for Salt Hill). It is as good an example as you can have of the use of pure and firm lines. It will also show you how the particular action in foliage, or anything else to which you wish to direct attention, may be intensified by the adjuncts. The tall and upright trees are made to look more tall and upright still, because their line is continued below by the figure of the farmer with his stick ; and the rounded bushes on the bank are made to look more rounded because their line is continued in one broad sweep by the black dog and the boy climbing the wall. These figures are placed entirely with that object.'

No. 75.—DUMBARTON ; Engraved by T. LUPTON.

75 A.—THE ETCHING Lent by J. E. Taylor, Esq.

75 B.—TOUCHED PROOF „ C. S. Bale, Esq.

75 C.—PROOF „ Henry Vaughan, Esq.

It has been sometimes questioned whether this plate, up to the advanced state in which it is here represented, had been executed under the supervision of Turner. The interesting, freely-touched proof, belonging to C. S. Bale, Esq., shown above, sets the matter pretty much at rest. It is interesting, however, to be able to add that Mr. Lupton, the engraver, has stated that the engraving of Dumbarton was commenced during Turner's lifetime, and from a very slight drawing (Exhibited No. 105). This subject was also etched by Turner, and Mr. Lupton proceeded with the plate to a first mezzotinto state, which state Mr. Turner touched, and which touches were transferred to the plate. And here the progress of the Dumbarton plate ended, and remains in the same state.

Mr. Hamerton ('Etchers and Etching,' p. 87) appears also to have fallen into the mistake we have corrected above, of supposing that this subject had never been carried beyond the etching. The following very appreciative criticism will be found in his notice of the plate : 'The artistic motive of the composition was space and beauty, rather than force and contrast. The view is wide and fair, and the last waves of the granite ocean, which tosses its highest crests on Cruachan and Ben Nevis, come undulating here in long slopes to the edge of the lowland plain. Out of the Clyde the last expression of the exhausted mountain energy rises far off—the fortress rock of Dumbarton. Against this beautiful distance, Turner will bring no rudely contrasting tree, but gives us the slender and delicate acacia, with all its pendent flowers. Leading thus from the faint lines of the distance to the stronger work of the foreground, he has obtained by this transition a natural passage to the massiveness of the great trees to the left.'

The drawing of this subject, from the collection of Frederick Locker, Esq., is in the Exhibition (No. 105), and will be found above the mantelpiece.

No. 76.—CROWHURST ; Engraved by H. DAWE.

76 A.—THE ETCHING Lent by J. E. Taylor, Esq.

76 B.—FINISHED PROOF „ „

No. 77.—TEMPLE OF JUPITER, ÆGINA.

77 A.—THE ETCHING Lent by Henry Vaughan, Esq.

77 B.—FINISHED PROOF „ „

No. 78.—SWISS BRIDGE, MONT ST. GOTHARD.

78 A.—THE ETCHING Lent by Henry Vaughan, Esq.

78 B.—PROOF „ T. Gambier Parry, Esq.

This plate, perhaps better known to collectors as the ‘Via Mala,’ has rarely been seen so far advanced as in the proof shown here. Mr. Ruskin, who no doubt had seen the plate in its most advanced state, calls the etching the best but one of the whole series, and says: ‘Turner seems to have been so fond of these plates that he kept retouching and finishing them, and never made up his mind to let them go. The “Via Mala” is certainly, in the state in which Turner left it, the finest of the whole series’ (‘Elements of Drawing,’ p. 134).

The drawing for the engraving has been lent by C. S. Bale, Esq., and will be found over the mantelpiece (No. 108).

No. 79.—PLOUGHING, ETON ; Engraved by T. LUPTON.

79 A.—THE ETCHING Lent by J. E. Taylor, Esq.

Mr. Lupton has stated that the original plate of this was etched by Turner, and then partly done with mezzotinto. Subsequently the plate, he believes, was stolen from him, and perhaps sold for old copper. After Turner’s death, Mr. Lupton etched a new plate of the subject, and mezzotinted it.

No. 80.—PAN AND SYRINX.

80 A.—THE ETCHING Lent by J. E. Taylor, Esq.

It is believed this plate was never carried further than the etching.

No. 81.—STONEHENGE AT DAYBREAK.

81 A.—PROOF Lent by J. E. Taylor, Esq.

The drawing for this plate, from the collection of Mr. J. E. Taylor, will be found over the mantelpiece (No. 107).

No. 82.—THE FELUCCA.

82 A.—PROOF Lent by J. E. Taylor, Esq.

No. 83.—STORK AND AQUEDUCT.

83 A.—THE ETCHING Lent by J. E. Taylor, Esq.

83 B.—PROOF „ C. S. Bale, Esq.

83 C.—PROOF „ J. E. Taylor, Esq.

Mr. Ruskin gives to this etching the first place in the whole series, whether published or unpublished.

No. 84.—STORM OVER THE LIZARD.

84 A.—ENGRAVER'S PROOF Lent by Francis Stevenson, Esq.

This plate, which goes also by the name of the 'Shipwrecked Man,' is of exceeding rarity, and is esteemed by connoisseurs one of the grandest of the whole series.

No. 85.—MOONLIGHT AT SEA. THE NEEDLES.

85 A.—ENGRAVER'S PROOF Lent by Henry Vaughan, Esq.

No. 86.—MOONLIGHT ON RIVER, WITH BARGES.

86 A.—PROOF Lent by C. S. Bale, Esq.

No. 87.—THE THAMES, NEAR KINGSTON.

This plate is represented only by the drawing made for it from the collection of H. Vaughan, Esq. (No. 110), over the mantelpiece.

No. 88.—THE DELUGE.

88 A.—PROOF Lent by T. Gambier Parry, Esq.

The drawing for this plate, lent by H. Vaughan, Esq., will be found above the mantelpiece (No. 103).

No. 89.—FLOUNDER FISHING, NEAR BATTERSEA.

89 A.—PROOF Lent by Henry Vaughan, Esq.

No. 90.—NARCISSUS AND ECHO. (Soft Ground.)

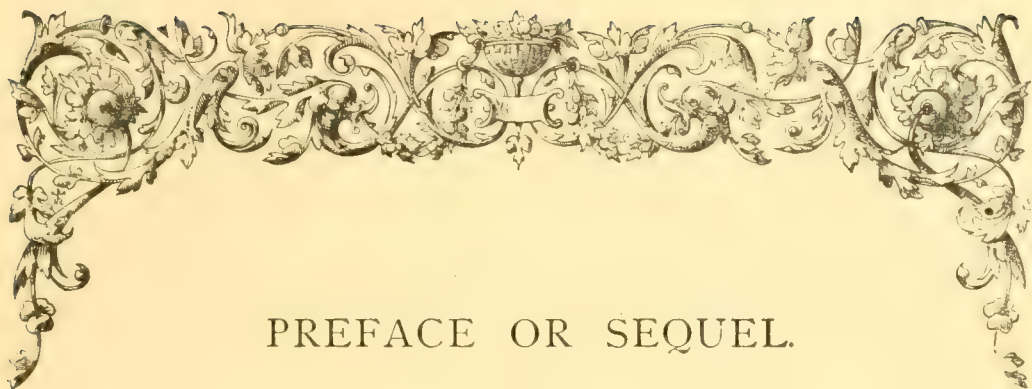
90 A.—UNFINISHED PROOF Lent by J. E. Taylor, Esq.

There is a picture of this subject at Petworth.

No. 91.—COWS ON BANK. (Soft Ground.)

91 A.—UNFINISHED PROOF Lent by J. E. Taylor, Esq.





PREFACE OR SEQUEL.

THE following plates are placed in this Exhibition, not because any valid reason can be given for connecting them with the work which our Collection is designed to illustrate, but because of their intrinsic artistic merits, and because vaguely they have come to be associated with it in the portfolios of collectors. Nothing else being known about them, it is pretty clear, from the evidence which they themselves furnish, that they are the work of Turner himself, and probably they may have been trial plates made by him for some work conceived but never executed. The subjects do not seem to possess any sequence or connection amongst themselves, and give us no clue to the motives of their author. The size of the plates, and their being engraved in pure mezzotint, as distinct from the combined art of the Liber plates, seem more markedly to dissociate them from that work than any other points would appear to ally them with it. It is known also that many of them were engraved from coloured drawings instead of sepia. No list, as far as we are aware, has ever appeared of them. They do not enter into Mr. Stokes's Catalogue, although some of them came from his collection, and the Committee are unable to say whether they have succeeded

in exhibiting all the plates which exist or not. The titles, too, given to the plates, with one or two obvious exceptions, have necessarily been improvised for the occasion :—

No. 92.—PÆSTUM.

92 A.—EARLY PROOF	. . . . .	Lent by T. Gambier Parry, Esq.
92 B.—TOUCHED PROOF	. . . . .	„ „
92 C.—EARLY PROOF	. . . . .	„ Henry Vaughan, Esq.
92 D.—PROOF	. . . . .	„ T. Gambier Parry, Esq.

An attentive examination of the touched proof above (92 B), and the later proof, will show that although the Artist drew in that distant temple as seen from the side, he afterwards modified his intention and in the engraving introduced the façade of the edifice.

No. 93.—THE EVENING GUN.

93 A.—EARLY PROOF	. . . . .	Lent by Henry Vaughan, Esq.
93 B.—TOUCHED PROOF	. . . . .	„ T. Gambier Parry, Esq.

No. 94.—SHIELDS LIGHTHOUSE BY MOONLIGHT.

94 A.—EARLY PROOF	. . . . .	Lent by J. E. Taylor, Esq.
94 B.—ALTERED PROOF	„ C. S. Bale, Esq.

No. 95.—EVENING.

95 A.—TOUCHED PROOF	Lent by T. Gambier Parry, Esq.
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No. 96.—SHIPWRECK.

96 A.—PROOF	Lent by J. E. Taylor, Esq.
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No. 97.—THE MEW STONE.

97 A.—PROOF Lent by T. Gambier Parry, Esq.

No. 98.—VENICE.

98 A.—PROOF Lent by J. E. Taylor, Esq.

No. 99.—STUDY OF SEA AND SKY.

99 A.—PROOF Lent by J. E. Taylor, Esq.

No. 100.—COMPOSITION, WITH MONUMENT.

100 A.—PROOF Lent by J. E. Taylor, Esq.

No. 101.—SEA PIECE, WITH SHIPPING AT NIGHT.

101 A.—PROOF Lent by J. E. Taylor, Esq.

No. 102 —GLOUCESTER CATHEDRAL.

102 A.—PROOF Lent by H. Vaughan, Esq.



D R A W I N G S

(OVER MANTELPIECE)

By J. M. W. TURNER, R.A.

No. 103.—THE DELUGE. Lent by HENRY VAUGHAN, Esq.

No. 104.—RAGLAN CASTLE. Lent by HENRY VAUGHAN, Esq.

No. 105.—DUMBARTON. Lent by FREDERICK LOCKER, Esq.

No. 106.—MILL NEAR THE GRANDE CHARTREUSE. Lent
by HENRY VAUGHAN, Esq.

No. 107.—STONEHENGE AT DAYBREAK. Lent by J. E.
TAYLOR, Esq.

No. 108.—SWISS BRIDGE—MONT ST. GOTHARD (called
also VIA MALA). Lent by C. S. BALE, Esq.

No. 109.—SOURCE OF THE ARVERON. Lent by JOHN HEUGH,
Esq.

No. 110.—THAMES, NEAR KINGSTON. Lent by HENRY
VAUGHAN, Esq.

No. 111.—SKETCH OF A PICTURE FOR W. LEADER, Esq.
Lent by C. S. BALE, Esq.

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Burlington Fine Arts Club

1872

EXHIBITION

OF

DRAWINGS AND ETCHINGS

BY

CLAUDE LE LORRAIN.



LONDON :

SPOTTISWOODE AND CO., PRINTERS, NEW-STREET SQUARE.

1872.

Burlington Fine Arts Club

1872

EXHIBITION

OF

DRAWINGS AND ETCHINGS

BY

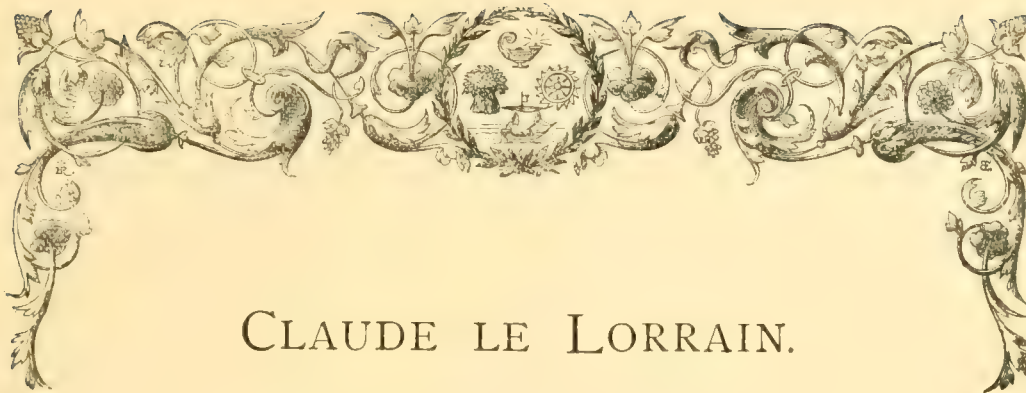
CLAUDE LE LORRAIN.



LONDON :

SPOTTISWOODE AND CO., PRINTERS, NEW-STREET SQUARE.

1872.



CLAUDE LE LORRAIN.



LAUDE GELLÉE, better known as Claude le Lorrain, was born in the year 1600, at Champagne, near Charmes, Département des Vosges ; and died at Rome, about the year 1680.

‘His pictures,’ according to *De Piles*, ‘have gained for him an immortal reputation. No painter has ever put more brilliance or truth into the tones with which he has expressed the various hours of the day, or better understood the secret of aërial perspective.’ This eulogy is certainly confirmed by the picturesque effect of chiaroscuro in nearly, if not quite, all the etchings executed by this charming artist. Very few works of this kind will bear comparison with the Nos. 4, 5, 7, 8, 9, 10, and 13 especially, of the present collection ; Nos. 14, 15, 16, 20, are all nearly equally admirable.

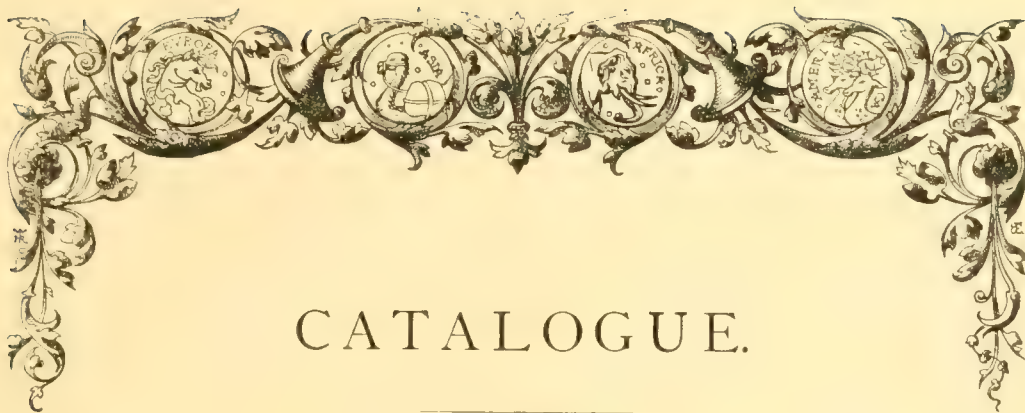
These delightful prints are objects of the greatest admiration and research to amateurs, especially on the Continent, and *first states* and fine impressions are, therefore, excessively rare. Time and opportunities have been wanting in order to make the present Collection perfect in these respects : it has been, in some cases, impossible to find any impression of a

rare plate; in others, a *second state* was the best that could be found within reach. In spite of these difficulties, a good many very fine examples have been collected together, and it will be satisfactory if by this means the admirable etchings of Claude become more widely known and appreciated than they have hitherto been in this country.

The drawings upon the south wall are specimens from a few well-known Collections. They form an interesting group, showing varieties of manner and execution, contrasting forcibly with the very delicate method of most of the etchings on the opposite wall, and in some cases giving the original design for those etchings. Examples of this may be seen in Nos. 29, 30, and 35, which will be found reproduced in Nos. 4 or 20, 30A, and 23. On the backs of some of the drawings and prints are inscriptions in Claude's handwriting, which show that his education was not so much neglected as some of his biographers have described it.

M. Robert Dumesnil gives a list of 42 etchings by Claude, including some small and unimportant plates. Numerals, referring to his list, are placed after the name of each print in this Catalogue.





CATALOGUE.

ETCHINGS.

No. 1.—THE FLIGHT INTO EGYPT. (R. D. 1.) 2nd state.

Lent by F. S. Haden, Esq.

No. 2.—THE APPARITION. (R. D. 2.) 1st state.

Lent by F. S. Haden, Esq.

No. 3.—THE FORD. (R. D. 3.) 1st state.

From the Collection of W. Esdaile Lent by F. S. Haden, Esq.

No. 4.—THE DANCE BY THE WATERSIDE. (R. D. 6.) 1st state.

Lent by F. S. Haden, Esq.

The subject of this will be partly found in the drawing No. 29.

No. 5.—THE COWHERD. (R. D. 8.) 3rd state.

From Mr. Brooke's Collection Lent by F. S. Haden, Esq.

One of the most beautiful of the series; the earlier states are almost unique.

No. 6.—THE HERD OF CATTLE AT THE WATER. (R. D. 4.)
1st state.

From the Collection of M. Dumesnil Lent by F. S. Haden, Esq.

No. 7.—THE DANCE UNDER THE TREES. (R.D. 10.) 2nd state.

Lent by F. S. Haden, Esq.

No. 8.—THE HARBOUR WITH THE LIGHTHOUSE. (R. D. 11.)
2nd state.

Lent by F. S. Haden, Esq.

In this print there is a beautiful effect of sunrise.

No. 9.—THE HARBOUR WITH THE GREAT TOWER.
(R. D. 13.) 2nd state.

Lent by F. S. Haden, Esq.

In this print there is a fine effect of sunset.

No. 10A.—THE ROBBERS. (R. D. 12.) 1st state.

Lent by F. S. Haden, Esq.

This state of the plate, before the suppression of two of the branches of the palm-tree, on the right, is extremely rare and beautiful ; the colour of the masses in the foreground, and the delicacy of the distance and atmospheric effect, are all equally admirable.

No. 10B.—THE ROBBERS. (R. D. 12.) 3rd state.

From the Collection of H. Dreux Lent by F. S. Haden, Esq.

The print in this state is still rare.

No. 11.—THE THREE GOATS. (R. D. 26.) 1st state.

From the Collection of M. R. Dumesnil Lent by F. S. Haden, Esq.

This and the next plate were at first only one.

No. 12.—THE FOUR GOATS. (R. D. 27.) 1st state.

Lent by F. S. Haden, Esq.

This and the preceding formed originally one plate, and were cut in sunder by the etcher, leaving part of the goat on the right hand in No. 12 still apparent on the extreme left of No. 11.

No. 13.—THE SETTING SUN. (R. D. 15.) 3rd state.

From the Collection of M. R. Dumesnil Lent by F. S. Haden, Esq.

One of the most beautiful of the works of Claude. The earlier states are most rare.

**No. 14.—THE CATTLE IN STORMY WEATHER. (R. D. 18.)
1st state.**

Lent by R. Fisher, Esq.

No. 15.—TIME, APOLLO, and the SEASONS. (R. D. 20.) 1st state.

Lent by Julian Marshall, Esq.

At the back of this impression is an inscription by the hand of Claude, presenting it to 'M. L'Assard, à Paris. Recommandé par M. Colignon.

(Signed) 'Monsieur, Je suis,
'Votre &c. CLAUDE.'

This is a very beautiful composition.

No. 16.—THE RAPE OF EUROPA. (R. D. 22.) 1st state (undescribed).

From the Vanden Zande Collection Lent by Julian Marshall, Esq.

An early impression, undescribed, before the plate was cleaned. The print in this state is exceptionally full of colour.

No. 17.—THE WOODEN BRIDGE. (R. D. 14.) 2nd state.

Lent by R. Fisher, Esq.

No. 18A.—THE SHEPHERD AND SHEPHERDESS. (R.D. 21.)
1st state.

Lent by F. S. Haden, Esq.

In this first and rare impression the trees near the middle of the plate, towards the right hand, nearly reach the top of the composition.

18 B.—SECOND STATE Lent by F. S. Haden, Esq.

In this state the trees are reduced in height.

18 C.—FOURTH STATE Lent by F. S. Haden, Esq.

From the Collection of J. Barnard.

In this, the town seen between the trees has been removed, and a landscape has been substituted for it.

No. 19.—THE CAMPO-VACCINO. (R. D. 23.) 4th state.

Lent by F. S. Haden, Esq.

No. 20.—THE VILLAGE DANCE. (R. D. 24.) 1st state.

Lent by F. S. Haden, Esq.

This is partly reproduced from the original drawing, No. 29. In this state the print is nearly unique, and is remarkably delicate and beautiful.

No. 21.—STARTING FOR THE FIELDS. (R. D. 16.) 2nd state.

Lent by A. Morrison, Esq.

No. 22.—THE TWO LITTLE LANDSCAPES. (R. D. 40.)

A Sketch Study.

Lent by F. S. Haden, Esq.

No. 23.—THE SKETCHER. (R. D. 9.) 2nd state.

Lent by H. Brodhurst, Esq.

The original drawing is No. 35.

No. 24.—THE SHIPWRECK. (R. D. 7.) 2nd state.

From the Collection of J. Barnard Lent by R. Fisher, Esq.

No. 25.—THE GOATHERD. (R. D. 19.) 2nd state.

Lent by H. Brodhurst, Esq.

No. 25.*—MERCURY AND ARGUS. (R. D. 17.) 1st state.

Lent by H. Brodhurst, Esq.

This subject will be found differently treated in the drawing No. 43.

DRAWINGS.

No. 26.—LANDSCAPE, with buildings.

Lent by G. Salting, Esq.

No. 26.*—LANDSCAPE, with trees in the foreground and mountains in the distance.

Lent by F. S. Haden, Esq.

No. 27.—LANDSCAPE, with a shepherd and other figures.

Lent by G. Salting, Esq.

No. 28A.—LANDSCAPE, with two figures and cattle in the foreground.

Lent by F. Locker, Esq.

This drawing has passed through the collections of W. Esdaile, Sir Thomas Lawrence, B. West, and R. Hudson.

28 B.—REPRODUCTION OF THE ABOVE, in Mezzotint, by R. Earlom.

Lent by F. Locker, Esq.

No. 29.—THE VILLAGE DANCE.

Lent by H. Vaughan, Esq.

In this drawing will be found the original idea of the compositions Nos. 4, 7, and 20 (Etchings).

No. 30A.—THE STORM.

Lent by H. Vaughan, Esq.

30 B.—A COMMON IMPRESSION OF THE ETCHING (R. D. 5), for which the above drawing is the original design. In the earlier states of the print, the figures in the foreground are as they appear in the drawing.

No. 31.—ITALIAN LANDSCAPE, with goatherd's hut and goats.

From the Collection of W. Esdaile Lent by J. Malcolm, Esq.

No. 32.—LANDSCAPE, known as 'Le Champignon,' probably from the mushroom-shaped tree on the left.

Lent by C. S. Bale, Esq.

No. 33.—CLASSICAL LANDSCAPE; in the middle distance is a Castle with a round tower.

From the Wellesley Collection Lent by J. Malcolm, Esq.

No. 34.—CLASSICAL LANDSCAPE, with Castle on a rock.

Lent by J. Malcolm, Esq.

No. 35.—LANDSCAPE, in the form of a long frieze.

From the Dimsdale and Wellesley Collections Lent by J. Malcolm, Esq.

This is the original of the etching No. 23.

No. 36.—LARGE LANDSCAPE, with figures on the right in the foreground, one of which is shooting with a crossbow.

Lent by F. S. Haden, Esq.

No. 37.—LANDSCAPE, with trees ; in the middle is a stone bridge.

Lent by H. Vaughan, Esq.

No. 38.—LANDSCAPE, with trees on the left, rocks and buildings on the right, and mountains in the distance.

Lent by C. S. Bale, Esq.

No. 39.—IDEAL CLASSICAL LANDSCAPE, with Sunset effect.

From the Wellesley Collection Lent by J. Malcolm, Esq.

No. 40.—LANDSCAPE, the Tiber, with the Ponte Molle.

From the Collections of T. Dimsdale, Sir T. Lawrence, W. Esdaile, and Dr.
Wellesley Lent by J. Malcolm, Esq.

No. 41.—LANDSCAPE. In front is a grove of trees on the margin of a lake.

From the Dimsdale, Lawrence, Esdaile, and Wellesley Collections.

Lent by J. Malcolm, Esq.

No. 42.—LANDSCAPE, called 'MOSES and the BURNING BUSH.'

From Mr. Woodburn's private Collection . . .

Lent by H. Vaughan, Esq.

No. 43.—LANDSCAPE, MERCURY and ARGUS.

From Dr. Wellesley's Collection . . .

Lent by J. Malcolm, Esq.



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Burlington Fine Arts Club.

COLLECTED WORKS

OF THE LATE

GEORGE MASON, A.R.A.

CATALOGUE.

1873.

LONDON :
SPOTTISWOODE & CO., PRINTERS, NEW-STREET SQUARE.

1873.

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CATALOGUE.

No. 1.—A HERDSMAN OF THE CAMPAGNA, ROME, LEAN-
ING ON HIS STAFF.

Lent by Tom Taylor, Esq.

Sketch for Figure in No. 6 in this Exhibition.

No. 2.—ITALIAN GIRLS DRIVING A CALF: IN THE
DISTANCE THE CASTLE OF PETRELLA.

Lent by Mrs. Sartoris.

No. 3.—STUDY FROM NATURE, NEAR PORTO D'ANZIO.

Lent by Mrs. Sartoris.

No. 4.—SCENE IN THE CAMPAGNA, ROME.

Painted in 1852.

Not exhibited before Lent by David Watts Russell, Esq.

No. 5.—CATTLE AT A DRINKING-PLACE IN THE CAM-
PAGNA, ROME.

Painted in 1858 for the owner.

Not exhibited before Lent by Edgar Flower, Esq.

No. 6.—CATTLE AT A DRINKING-PLACE IN THE CAMPAGNA, ROME.

Painted in 1851 or 1852.

Lent by T. Gambier Parry, Esq.

No. 7.—UNA CONTADINA.

Lent by A. Whitburn, Esq.

No. 8.—RUINS IN THE CAMPAGNA: SHEPHERDS AND GOATS IN THE FOREGROUND.

Lent by Robert Stopford, Esq.

No. 9.—A PEASANT GIRL OF THE CAMPAGNA, ROME, WITH A WATER VESSEL ON HER HEAD.

Lent by Tom Taylor, Esq.

No. 10.—STUDY, IN THE ROMAN CAMPAGNA.

Lent by G. P. Boyce, Esq.

No. 11.—SKETCH, IN THE PARK OF WARNFORD COURT, HANTS.

Lent by Mrs. Sartoris.

No. 12.—STUDY FOR THE PICTURE OF 'GIRLS DANCING BY THE SEA.'

Lent by Frederick Leighton, Esq., R.A.

See No. 13 in the present Exhibition.

No. 13.—GIRLS DANCING BY THE SEA.

Exhibited at the Royal Academy in 1869 . . . Lent by Ernst L. S. Benzon, Esq.

No. 14.—EVENING, MATLOCK.

Exhibited at the Royal Academy in 1867 . . . Lent by the Marquis of Westminster, K.G.

No. 15.—SKETCH FROM NATURE, ANGMERING, SUSSEX.

Lent by Prescott Hewett, Esq.

No. 16.—SKETCH FROM NATURE, AT ANGMERING, SUSSEX.

Exhibited at the Dudley Gallery in 1868 Lent by G. D. Leslie, Esq., A.R.A.

No. 17.—THE MILKMAID.

Painted in 1870.

Exhibited at the Royal Academy in 1871 Lent by J. Hamilton Trist, Esq.

No. 18.—GLOAMING: FROM NATURE.

Lent by H. T. Wells, Esq., R.A.

Study for No. 30 in the present Exhibition.

No. 19.—BLACKBERRY GATHERING.

Painted in 1870.

Exhibited at the Royal Academy in 1871 Lent by J. Hamilton Trist, Esq.

No. 20.—CHILDREN FISHING.

Exhibited at the Royal Academy in 1866 Lent by Wm. Agnew, Esq.

No. 21.—WETLEY ROCKS.

Lent by George Aitchison, Esq.

No. 22.—LANDSCAPE, NORTH STAFFORDSHIRE.

Lent by J. Stewart Hodgson, Esq.

No. 23.—THE CAST SHOE.

Exhibited at the Royal Academy in 1865 Lent by J. Stewart Hodgson, Esq.

No. 24.—ON WETLEY ROCKS.

Lent by G. P. Boyce, Esq.

Study used for 'Children returning from Milking,' No. 25 in this Exhibition.

No. 25.—CHILDREN RETURNING FROM MILKING, FOLLOWED BY TWO CALVES.

Lent by Mrs. Sartoris.

No. 26.—A DOG : FROM NATURE.

Lent by the Hon. Percy Wyndham, M.P.

Study used for Picture, 'The Evening Hymn,' No. 27 in this Exhibition.

No. 27.—EVENING HYMN.

Exhibited at the Royal Academy in 1868 Lent by the Hon. Percy Wyndham, M.P.

No. 28.—CROSSING THE MOOR.

Not exhibited before Lent by Arthur J. Lewis, Esq.

No. 29.—'CATCH.'

Exhibited at the Royal Academy in 1863 Lent by Louisa Lady Ashburton.

No. 30.—LANDSCAPE, DERBYSHIRE.

Exhibited at the Royal Academy in 1870 Lent by Ernst L. S. Benzon, Esq.

No. 31.—A SHOWER : WETLEY MOOR.

Exhibited at the Royal Academy in 1870 Lent by Ernst L. S. Benzon, Esq.

No. 32.—NELLE MAREMME, NEAR OSTIA.

Painted in 1858.

Exhibited at the Royal Academy in 1859, and }
at the International Exhibition in 1862. } . Lent by Ernst L. S. Benzon, Esq.

No. 33.—PLOUGHING, NEAR ROME.

Lent by Robert Stopford, Esq.

**No. 34.—ROMAN PEASANTS RETURNING FROM WORK
IN THE CAMPAGNA.**

Painted in 1859 or 1860.

Exhibited at the Royal Academy in 1861 Lent by David Watts Russell, Esq.

**No. 35.—ITALIAN PEASANT WOMEN IN THE CAMPAGNA
DRIVING AN OX.**

Lent by Robert Stopford, Esq.

No. 36.—THE GANDER.

Exhibited at the Royal Academy in 1865 Lent by J. Tong, Esq.

No. 37.—MIST ON THE MOORS.

Exhibited at the Royal Academy in 1862 Lent by J. Stewart Hodgson, Esq.

No. 38.—THE CLOTHES LINE: SKETCH FROM NATURE.

Exhibited at the Dudley Gallery in 1868 Lent by H. T. Wells, Esq., R.A.

No. 39.—GIRL DRIVING GEESE: A DESIGN.

Lent by Val. Prinsep, Esq.

**No. 40.—IN THE PARK, WARNFORD COURT, HANTS:
STUDY FROM NATURE.**

Lent by Mrs. Sartoris.

No. 41.—WIND IN THE WOLDS.

Lent by Frederick Leighton, Esq., R.A.

No. 42.—SUNSET STUDY, HAMMERSMITH.

Lent by E. J. Sartoris, Esq., M.P.

No. 43.—LANDSCAPE : STUDY FROM NATURE.

Lent by the Hon. Percy Wyndham, M.P.

No. 44.—COAST SCENE, ITALY.

Lent by Mrs. Sartoris.

No. 45.—HOMESTEAD : STUDY FROM NATURE.

Lent by H. T. Wells, Esq., R.A.

No. 46.—COAST SCENE, ITALY.

Lent by Mrs. Sartoris.

No. 47.—‘ONLY A SHOWER.’

Exhibited at the Royal Academy in 1869 Lent by J. Wardell, Esq.

No. 48.—RETURN FROM PLOUGHING.

Exhibited at the Royal Academy in 1864 Lent by the Lady Marian Alford.

No. 49.—THE SWANS. ‘YARROW.’

Exhibited at the Royal Academy in 1866.

Lent by the Hon. Percy Wyndham, M.P.

‘The Swan on still St. Mary’s Lake,
Floats double Swan and shadow.’

No. 50.—STUDY, MATLOCK.

Lent by Mrs. Henry E. Gordon.

No. 51.—RUINS IN THE CAMPAGNA.

Painted in 1857.

Lent by Russell Scott, Esq.

No. 52.—THE HARVEST MOON.

Exhibited at the Royal Academy in 1872 Lent by H. Eustace Smith, Esq., M.P.

No. 53.—GEESE.

Exhibited at the Royal Academy in 1865 Lent by Miss Daniel.

No. 54.—WIND ON THE WOLD.

Painted in 1863.

Lent by Richard Mills, Esq.

No. 55.—THE UNWILLING PLAYMATE.

Painted in 1866.

Exhibited at the Royal Academy in 1867 Lent by E. A. Darwin, Esq.

No. 56.—LANDSCAPE, STAFFORDSHIRE.

Painted in 1870.

Exhibited at the Dudley Gallery in 1870 Lent by J. Hamilton Trist, Esq.

No. 57.—CAMPAGNA: THE ALBAN HILLS IN THE DISTANCE.

Lent by Mrs. Sartoris.

No. 58.—SKETCH FROM NATURE, NEAR SOUTHPORT.

Exhibited at the Dudley Gallery in 1868 Lent by H. Eustace Smith, Esq., M.P.

No. 59.—SEA SHORE, NEAR PORTO D'ANZIO.

Lent by Mrs. Sartoris.

No. 60.—SEA SHORE, NEAR PORTO D'ANZIO.

Lent by Mrs. Sartoris.

No. 61.—A DOG : SKETCH FROM NATURE.

Lent by A. Whitburn, Esq.**No. 62.**—SKETCH, NEAR ANGMERING, SUSSEX.

Lent by G. D. Leslie, Esq., A.R.A.**No. 63.**—A DOG : SKETCH FROM NATURE.

Lent by Robert Stopford, Esq.**No. 64.**—LA FONTANA DEI GIGANTI, ROME.

Lent by the Rev. C. W. King, M.A.
One of the Artist's earliest works.**No. 65.**—THE VILLA CENCI, ROME.

Lent by the Rev. C. W. King, M.A.
One of the Artist's earliest works.**No. 66.**—LA TRITA.

Lent by Frederick Leighton, Esq., R.A.**No. 67.**—GANDER : STUDY FROM NATURE.

See No. 36 in this Exhibition.

Lent by the Hon. Percy Wyndham, M.P.

No. 68.—LOVE : A DESIGN.

Lent by George Aitchison, Esq.**No. 69.**—SKETCH FROM NATURE.

Lent by the Hon. Percy Wyndham, M.P.**No. 70.**—HOME FROM WORK : A DESIGN.

Lent by Frederick Leighton, Esq., R.A.**No. 71.**—FIRST SKETCH FOR 'RETURN FROM PLOUGHING.'

See No. 48 in this Exhibition.

Lent by Frederick Leighton, Esq., R.A.

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Burlington Fine Arts Club.

DRAWINGS AND SKETCHES

BY THE LATE

DAVID COX

AND THE LATE

PETER DE WINT

LENT BY

JOHN HENDERSON, Esq. M.A. F.S.A.

CATALOGUE.

1873.

Printed by
SPOTTISWOODE & CO., NEW-STREET SQUARE, LONDON.
1873.

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1873.

Printed by
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1873.



THE present Exhibition of Drawings and Sketches by two of the most eminent of our water-colour painters, the late DAVID COX and the late PETER DE WINT, is due to the kindness and liberality of Mr. HENDERSON, one of the original members of the Club.

It is a subject of congratulation to the Committee that they are able to bring before the members and their friends a series of drawings of these two eminent Artists, so illustrative and characteristic of the style of each. They have been selected with great judgment by Mr. HENDERSON, and it is probably the only opportunity which may occur of bringing together in one room so many of the important works of these Masters.



CATALOGUE.

DAVID COX.

Born April 29, 1783. Died June 6, 1859.

A Mezzotint Portrait of David Cox, after a Picture painted by Sir James Watson Gordon, P.R.S.A., is placed over the mantelpiece.

No. 1.—WINDMILL, HEREFORDSHIRE.

An early Drawing. 7 inches high, $11\frac{3}{8}$ inches wide.

No. 2.—CARNARVON CASTLE.

An early Drawing. $6\frac{1}{8}$ inches high, $11\frac{7}{8}$ inches wide.

No. 3.—WINDSOR PARK AND CASTLE.

$7\frac{3}{4}$ inches high, $11\frac{7}{8}$ inches wide.

No. 4.—SHRIMPING ON THE FRENCH COAST.

$7\frac{1}{4}$ inches high, $10\frac{7}{8}$ inches wide.

No. 5.—NEAR PONT ABER GLASSLYN, NORTH WALES.

$6\frac{3}{8}$ inches high, $10\frac{3}{4}$ inches wide.

No. 6.—FOOTBRIDGE AND FIGURES.

Dated 1833.

$7\frac{1}{2}$ inches high, $10\frac{1}{4}$ inches wide.

No. 7.—BARDEN TOWER ON THE WHARFE, YORKSHIRE.

Dated 1836.

$7\frac{3}{4}$ inches high, $10\frac{3}{4}$ inches wide.

No. 8.—MARINE SKETCH.

$6\frac{3}{4}$ inches high, $10\frac{1}{8}$ inches wide.

No. 9.—WINDMILL ON A COMMON.

$6\frac{3}{8}$ inches high, $10\frac{1}{4}$ inches wide.

No. 10.—NORTH WALES.

Dated 1845.

$8\frac{1}{4}$ inches high, $10\frac{7}{8}$ inches wide.

No. 11.—KNARESBOROUGH CASTLE, YORKSHIRE.

Dated 1845.

$11\frac{3}{4}$ inches high, $15\frac{3}{4}$ inches wide.

No. 12.—LANDSCAPE, WITH FIGURES AND CATTLE;
A VIEW IN CARMARTHENSHIRE, SOUTH WALES.

$9\frac{1}{4}$ inches high, $12\frac{1}{2}$ inches wide.

No. 13.—WATER-MILL, NEAR BETTWS-Y-COED, NORTH
WALES.

Dated 1849.

$10\frac{1}{2}$ inches high, $14\frac{1}{2}$ inches wide.

No. 14.—NORTH WALES; SNOWDON RANGE IN THE
DISTANCE.

$9\frac{7}{8}$ inches high, 14 inches wide.

No. 15.—LANDSCAPE; WITH A POOL AND CATTLE IN
THE FOREGROUND.

$10\frac{1}{2}$ inches high, $13\frac{3}{4}$ inches wide.

No. 16.—BOLTON ABBEY; EARLY MORNING.

Dated 1845.

$10\frac{7}{8}$ inches high, $16\frac{1}{4}$ inches wide.

No. 17.—HARDWICK HALL.

11 inches high, 16 inches wide.

No. 18.—BOYS ANGLING.

$10\frac{1}{4}$ inches high, $14\frac{3}{8}$ inches wide.

No. 19.—SKETCH ON THE LLUGWY, NORTH WALES.

10 inches high, 14 inches wide.

No. 20.—DRYSLWYN CASTLE, VALE OF TOWY, SOUTH WALES.

11 $\frac{1}{4}$ inches high, 17 $\frac{1}{8}$ inches wide.

No. 21.—VIEW IN NORTH WALES.

11 $\frac{1}{2}$ inches high, 8 $\frac{3}{8}$ inches wide.

No. 22.—VIEW IN WARWICKSHIRE.

Dated 1848.

11 inches high, 14 $\frac{7}{8}$ inches wide.

No. 23.—VIEW OF CADER IDRIS, NORTH WALES; WITH PEAT GATHERERS.

12 $\frac{2}{3}$ inches high, 18 $\frac{1}{2}$ inches wide.

No. 24.—LANCASTER.

7 $\frac{3}{8}$ inches high, 11 $\frac{1}{2}$ inches wide.

No. 25.—DRYSLWYN CASTLE; CARRYING HAY.

9 $\frac{1}{4}$ inches high, 12 $\frac{3}{8}$ inches wide.

No. 26.—COAST NEAR PEN-MAEN-MAWR, NORTH WALES.

Dated 1840.

$7\frac{1}{2}$ inches high, $10\frac{3}{4}$ inches wide.

No. 27.—CHIRK VIADUCT OVER THE DEE, VALE OF
LLANGOLLEN, NORTH WALES.

Dated 1844.

$10\frac{1}{2}$ inches high, $14\frac{5}{8}$ inches wide.

No. 28.—BOYS FISHING; CARRYING HAY IN THE
DISTANCE.

Dated 1839.

$7\frac{1}{2}$ inches high, 11 inches wide.

No. 29.—FESTINIOG, NORTH WALES.

Drawing made for a work on Wales.

8 inches high, $11\frac{7}{8}$ inches wide.

No. 30.—PASSAGE HOUSE, ULVERSTON SANDS.

$7\frac{1}{2}$ inches high, $10\frac{1}{4}$ inches wide.

No. 31.—IN THE MEADOWS NEAR KENILWORTH, WITH
THE CASTLE IN THE DISTANCE.

$10\frac{7}{8}$ inches high, $14\frac{7}{8}$ inches wide.

No. 32.—ROAD UNDER PEN-MAEN-MAWR, NORTH WALES, WITH FIGURES AND CATTLE.

10 $\frac{1}{4}$ inches high, 14 $\frac{1}{2}$ inches wide.

No. 33.—DRYSLWYN CASTLE, CARMARTHENSHIRE.

Dated 1845.

10 $\frac{7}{8}$ inches high, 14 $\frac{1}{8}$ inches wide.

No. 34.—A LANCASHIRE HEATH.

14 inches high, 20 $\frac{3}{8}$ inches wide.

No. 35.—OLD WESTMINSTER BRIDGE, WITH WESTMINSTER ABBEY, FROM ABOVE MILLBANK.

8 $\frac{1}{2}$ inches high, 13 $\frac{1}{2}$ inches wide.

No. 36.—BETTWS-Y-COED, NORTH WALES.

10 $\frac{1}{4}$ inches high, 14 $\frac{1}{4}$ inches wide.

No. 37.—EVENING, NORTH WALES.

Dated 1850.

10 $\frac{3}{4}$ inches high, 14 $\frac{1}{2}$ inches wide.

No. 38.—A WARWICKSHIRE LANE.

7 $\frac{3}{4}$ inches high, 11 $\frac{1}{2}$ inches wide.

No. 39.—EARLY SUMMER.

Dated 1839.

$7\frac{5}{8}$ inches high, $11\frac{3}{4}$ inches wide.

No. 40.—SNOWDON.

Dated 1853.

$10\frac{3}{8}$ inches high, $14\frac{5}{8}$ inches wide.

No. 41.—BOLTON ABBEY.

$7\frac{7}{8}$ inches high, 11 inches wide.

No. 42.—THE SNOWDON RANGE, NORTH WALES.

Dated July 1853.

$10\frac{3}{4}$ inches high, $14\frac{1}{2}$ inches wide.

**No. 43.—ON THE OLD ROAD BETWEEN CAPEL CÛRIG
AND BANGOR.**

Dated 1853.

$10\frac{1}{2}$ inches high, $14\frac{1}{4}$ inches wide.

PETER DE WINT.

Born 1784. Died June 1849.

No. 44.—VIEW OF LONDON FROM GREENWICH PARK :
A SKETCH.5 inches high, $15\frac{1}{8}$ inches wide.

No. 45.—A CORNFIELD: SKETCH. $6\frac{1}{8}$ inches high, 19 inches wide.

No. 46.—VIEW OF TOURS, FRANCE. $5\frac{7}{8}$ inches high, $12\frac{1}{8}$ inches wide.

No. 47.—BURNING WEEDS: A SKETCH.8 inches high, $21\frac{3}{4}$ inches wide.

No. 48.—A ROAD IN YORKSHIRE. $5\frac{7}{8}$ inches high, $14\frac{5}{8}$ inches wide.

No. 49.—ON THE EDEN, CUMBERLAND. $8\frac{7}{8}$ inches high, $19\frac{1}{2}$ inches wide.

No. 50.—RUINS OF LINCOLN CASTLE.

16 $\frac{3}{4}$ inches high, 20 $\frac{5}{8}$ inches wide.

No. 51.—HAY FIELD, YORKSHIRE.

9 $\frac{1}{2}$ inches high, 12 $\frac{7}{8}$ inches wide.

No. 52.—CARNARVON CASTLE.

11 $\frac{5}{8}$ inches high, 18 $\frac{1}{4}$ inches wide.

No. 53.—NEAR PORT MADOC, NORTH WALES.

12 $\frac{1}{8}$ inches high, 18 $\frac{3}{8}$ inches wide.

No. 54.—A WARWICKSHIRE LANE.

12 inches high, 18 $\frac{1}{2}$ inches wide.

No. 55.—CORNFIELD, IVINGHOE, BUCKS.

11 $\frac{3}{4}$ inches high, 17 $\frac{7}{8}$ inches wide.

No. 56.—HARVEST TIME, LANCASHIRE.

12 $\frac{3}{4}$ inches high, 24 $\frac{3}{4}$ inches wide.

No. 57.—WESTMORLAND HILLS, BORDERING THE KENT.

5 $\frac{7}{8}$ inches high, 25 $\frac{3}{8}$ inches wide.

**No. 58.—LINCOLN CATHEDRAL. FROM THE CASTLE
MOAT.**

15 $\frac{3}{4}$ inches high, 20 inches wide.

No. 59.—ROMAN CANAL, LINCOLNSHIRE.

9 $\frac{5}{8}$ inches high, 21 $\frac{7}{8}$ inches wide.

**No. 60.—BRAY, ON THE THAMES. FROM THE TOWING
PATH.**

14 $\frac{3}{4}$ inches high, 25 $\frac{3}{4}$ inches wide.

No. 61.—DISTANT VIEW OF NOTTINGHAM.

5 $\frac{5}{8}$ inches high, 23 $\frac{1}{2}$ inches wide.

No. 62.—NEAR OXFORD: A SKETCH.

11 $\frac{3}{4}$ inches high, 18 $\frac{1}{4}$ inches wide.

No. 63.—THE TRENT, NEAR BURTON.

8 $\frac{3}{8}$ inches high, 17 $\frac{1}{4}$ inches wide.

No. 64.—CONWAY CASTLE, NORTH WALES.

11 $\frac{7}{8}$ inches high, 18 $\frac{1}{4}$ inches wide.

No. 65.—KNARESBOROUGH.

11 $\frac{1}{4}$ inches high, 18 inches wide.

No. 66.—BRIDGE OVER A BRANCH OF THE WYTHAM.

16 $\frac{3}{4}$ inches high, 20 $\frac{1}{2}$ inches wide.

**No. 67.—BRAY, ON THE THAMES: THE SKETCH FOR
THE FINISHED DRAWING No. 60.**

10 $\frac{5}{8}$ inches high, 18 $\frac{1}{2}$ inches wide.

No. 68.—KENILWORTH CASTLE.

11 inches high, 16 $\frac{1}{2}$ inches wide.

No. 69.—COTTAGE AND HARVESTERS.

8 $\frac{3}{4}$ inches high, 14 $\frac{3}{4}$ inches wide.

ON THE SCREENS.

Drawings by the late DAVID COX.

No. 70.—A SKETCH FROM A PICTURE.

7 $\frac{1}{8}$ inches high, 11 inches wide.

No 71.—ENTRANCE TO CALAIS HARBOUR.

7 $\frac{1}{2}$ inches high, 10 $\frac{1}{2}$ inches wide.

No. 72.—DOVER PIER, WITH A VIEW OF THE CASTLE

$6\frac{1}{2}$ inches high, $9\frac{7}{8}$ inches wide.

No. 73.—CALAIS HARBOUR AND PIER.

$7\frac{1}{8}$ inches high, $10\frac{1}{2}$ inches wide.

**No. 74.—ON THE ROAD FROM PONT-ABER-GLASSLYN TO
FESTINIOG, NORTH WALES.**

8 inches high, $10\frac{5}{8}$ inches wide.

No. 75.—CALAIS PIER, WITH FISHING BOATS.

$6\frac{5}{8}$ inches high, $10\frac{7}{8}$ inches wide,

No. 76.—CROSSING ULVERSTON SANDS.

$7\frac{7}{8}$ inches high, $10\frac{5}{8}$ inches wide

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Burlington Fine Arts Club.

A SHORT DESCRIPTION

OF THE

ENGLISH AND CONTINENTAL PORCELAIN

EXHIBITED JUNE 1873.

LONDON :
SPOTTISWOODE & CO., PRINTERS, NEW-STREET SQUARE.

1873.

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1873.

TO

The Honble. WM. ASHLEY,	Mr. FRANCIS FRY, of Bristol,
The Honble. Mrs. JOHN ASHLEY,	Mr. H. GILLETT,
Mr. C. SACKVILE BALE,	Mr. J. E. NIGHTINGALE, of Wilton,
Mr. and Mrs. BODDAM CASTLE,	Miss PALMER, and [Salisbury.
Mr. EDKINS, of Bristol,	Mr. SANCTON,

NON-MEMBERS OF THE CLUB,

WHO HAVE LARGELY CONTRIBUTED TO THE INTEREST AND COMPLETENESS
OF THE PRESENT COLLECTION,

THE THANKS OF THE MEMBERS

ARE ESPECIALLY DUE.



SÈVRES.

THE best period of this manufacture dates from 1754, the establishment being then at Vincennes ; and the porcelain manufactured was all of the *pâte tendre*, or soft paste, and of the finest quality. A *bleu-de-Roi* Jug, painted with birds and flowers, 1753, from the collection of Mr. BONAMY DOBREE : A *bleu-de-Roi* Jardinière, 1754, and a Jardinière of turquoise blue and gold, with figures and landscape, from Baron MAYER DE ROTHSCHILD, are fine specimens of the Vincennes period.

In 1756 the manufactory was removed to Sèvres, and in 1760 passed entirely into the hands of the king, who issued a decree forbidding any porcelain manufactory in France, except Sèvres, the use of gold in the decoration ; and as none but the first artists both in painting and decoration were employed, the specimens manufactured between 1760 and 1770 were exceedingly costly and of great beauty and rarity.

Very fine examples of this period are exhibited from the collections of the Hon. WM. ASHLEY, Hon. Mrs. JOHN ASHLEY (a Cup and Saucer and Cream Ewer, with the peacock feather decoration), Mr. SACKVILE BALE (all fine and rare specimens), Mr. BARKER (a fine Eventail, on top of Case No. 2, and 5 magnificent Vases, on the top of Case No. 1), Mr. BONAMY DOBREE, a Rose Dubarry Ewer and Dish, 1760 ; 2 turquoise-blue Dishes ; a small Jardinière, green and gold, the flowers painted by Noel, 1756 ; a Cabaret of blue and white, with flowers, 1758. From Mr. WYNN-ELLIS, an Écuëlle, 1757. From Baron MAYER DE ROTHSCHILD : A Jardinière, with landscapes and figures painted by Bouchet, 1763 ; Jardinière of Rose Dubarry, 1757 ; also a Jardinière of *vert Anglais*, with figures of children and flowers, &c.

In 1770 the manufacture of hard porcelain, *pâte dure*, commenced ; the *pâte tendre*, or soft paste porcelain, also continued to be manufactured.

Examples of the first kind, *pâte dure* : a very fine Vase, painted with birds and flowers by Falot, 1775, from the collection of Mr. J. C. ROBINSON ; a Cup and Saucer, painted with hunting subjects, from Mr. BARKER. A curious Kettle, painted in imitation of gold Japan lacquer, with Chinese figures and landscape, from Mr. C. SACKVILE BALE.

Of the second kind, *pâte tendre*, or soft porcelain, of this period—viz., 1770 to 1790—there are many fine examples.

From Lord LYVEDEN and Mr. BARKER: a Service of blue and white, painted with flowers and trophies by Buteux and Pfeiffer.

From Mr. OCTAVIUS E. COOPE : 2 bleu-de-Roi Sceaux ; subjects, 'Venus and Adonis,' 'Europa,' painted by Dodin.

From Mr. BONAMY DOBREE : a bleu-de-Roi Cup and Saucer, jewelled ; a jewelled Basin, the gilding by Prevost ; Mr. BALE, a fine jewelled Cup and Saucer ; Lord EXMOUTH, a remarkably fine Cup and Saucer, white ground, jewelled, with figure medallions in centre.

From Mr. and Lady DOROTHY NEVILL : Cup and Saucer of bleu-de-Roi, 'The Graces,' painted by Dodin, 1780 ; Cup and Saucer, green and gold, gilding by CHAVALX Père, 1780.

From Mr. WYNN-ELLIS : Cups and Saucers, *c.* 1760, painted with birds by Aloncle, &c.

From Sir M. DIGBY WYATT : Cup and Saucer of turquoise blue, painted with flowers, 1785 ; Cup and Saucer, turquoise blue, painted by Pierre Jeune, &c.

Two Vases, of the hard paste, from Mr. WYNN-ELLIS, painted with allegorical figures and landscapes, are of later date, from 1793 to 1800.

Of other French manufactures there are examples of Tournay, of the date 1760—70, from the collections of Mr. A. W. FRANKS and Dr. HAMILTON ; and some good specimens of Arras, and of St. Cloud, from the collection of Sir M. DIGBY WYATT.

ITALIAN.

VENICE.

The manufacture of this porcelain was not long continued, and except a few examples not of fine workmanship, it was of both hard and soft paste.

From Sir WILLIAM R. DRAKE :

A Teapot, white ground, painted in masquerade figures.

Tea Caddy, with Chinese figures.

Small Coffee Cup, with blue decoration of parrots and fruit.

A Cup and Saucer, white glazed, with floral decorations in gold,

Two Cups and Saucers, and a group of 'Hercules and the Lion,'
in white glazed Venetian porcelain, well modelled.

FLORENCE.

MEDICI PORCELAIN.

From Sir W. R. DRAKE :

A rare Biberon, white ground, with decorations in blue

OLD DOCCIA OR GINORI PORCELAIN.

From Sir W. R. DRAKE :

Cup and Saucer, dark blue ground, with flowers on white medallions.

A Cup of old white honeycomb Doccia porcelain.

Figure of a girl seated.

Part of a Tea Service, white ground, with lilac borders, gilded and painted with figures.

VILLA NUOVA, NEAR TURIN.

From Mr. A. W. FRANKS : a Sugar Basin, with the Arms of Sardinia.

Other examples of different Italian Porcelain from Sir M. DIGBY WYATT, Mr. MITCHELL, Mr. SOTHEY, and Mr. LUARD.

NAPLES.

CAPO DI MONTE.

Manufactory founded in 1736. Fine examples are very rare, and it is to be regretted that the Committee were unable to procure for exhibition any of the fine groups of figures illustrative of this fabric. The specimens exhibited are from the collections of Mr. BARKER : 2 Cream Ewers and Cups and Saucers, with raised figures ; Sir W. R. DRAKE : a figure of Apollo, seated with his lyre ; 2 small figures, delicately painted in colours ; and a double Triton, with wings supporting a shell ; Mr. MITCHELL : Cup and Cover ; and Mr. SAMUEL : Baskets of Cut Flowers.

After 1760 the manufacture declined, as the best artists had been removed, by Charles III., to Spain, where he established the manufactory of

EL BUEN RETIRO.

Some remarkable specimens of rare quality, with foliage in relief, from Mr. WYNN-ELLIS; an Écuelle, of the same quality and design, from Sir M. DIGBY WYATT; 2 Vases and Covers, with gold decoration, from Mr. A. W. FRANKS; 2 figures, 'The Ballad Seller' and 'The Chapman,' in white glazed porcelain, from Sir W. R. DRAKE, illustrate this Spanish fabric.

AUSTRIAN.

VIENNA.

Established in 1730. The manufacture did not come to any perfection till after 1744. It is a fabric of hard porcelain.

Fine examples of both the earlier and later periods are exhibited.

From Sir W. R. DRAKE: 12 Plates, highly decorated, on Hans Betka lustre ground, of the dates from 1793 to 1803; 3 Plaques, with portraits, Hamilton Cte. D'Arran, Bishop Gardiner, and François Duc D'Alençon; a Cabaret, highly decorated, and another, on white ground, painted with Cupids, of earlier date; 2 old Porcelain Vases, a large egg-shaped Vase, 2 Cups and Saucers, and some old Vienna figures.

From Lord EXMOUTH: a beautiful Écuelle and 3 Plates.

From Mr. BONAMY DOBREE: an Incense Burner, of fine quality.

From Mr. ALFRED SEYMOUR: 3 Plates.

From Mr. C. LUARD: a Cafetière, Basin and Cover, and Cup and Saucer.

And specimens of the earlier period, from Mr. BARKER and Sir M. DIGBY WYATT.

On the top of the case are 2 Vases, of Korzee (Polish) manufacture, lent by Sir W. R. DRAKE, and 2 Sèvres Dishes, from Mr. BARKER.

GERMAN.

DRESDEN (Meissen).

The first establishment of hard porcelain in Europe was founded at Meissen, near Dresden, early in the 18th century, and was brought to perfection in the reigns and under the control of the Electors Augustus the Second and Third.

The earliest ware was the Böttcher ware (named from its inventor), of a brown colour. Two examples, a Tea-pot from the collection of Mr. C. SACKVILE BALE, and a Cup and Saucer from Sir M. DIGBY WYATT, illustrate this early ware.

The next period is from 1720. Elaborate designs, chiefly copied from the Chinese, introduced by Horoldt. A good example is a Tea-pot, of grotesque shape, from the collection of the Hon. WM. ASHLEY. This manufacture attained its greatest perfection from 1731 to 1751. Many fine examples are exhibited. Of the earlier period: part of a Service, formerly belonging to Clement Augustus Elector Palatine, Archbishop of Cologne, with his arms and cipher, and beautifully painted with Chinese figures, and with medallion landscapes in monochrome, from the collection of Dr. HAMILTON. Many fine figures and groups from the collections of Mr. BARKER, Mr. SEYMOUR HADEN, Mr. FISHER, Mr. and Lady DOROTHY NEVILL, Mr. ALFRED SEYMOUR, &c. A fine Écuëlle and Dish, from Lord EXMOUTH; a part of a Tea Service from Mrs. JOHN ASHLEY; and many other specimens of the different epochs of this fabric, from Mr. R. W. EDIS, Mr. FISHER, Dr. HAMILTON, Lord LYVEDEN; a fine Service, painted with figures and landscapes, Mr. MITCHELL, Sir M. DIGBY WYATT, and the Marquis of WESTMINSTER.

Special notice should be taken of two figures—a lady and gentleman—lent by Mr. SEYMOUR HADEN, of great rarity and of the finest quality. They stand on their own feet (without pedestals), are most exquisitely designed and painted, and are quite perfect; they are very judiciously shown by reflection from mirrors, placed so that they may be seen on all sides.

On pedestals are two busts, modelled by Kändler, ‘Schmiedel’ and ‘Froehlich,’ two characters in the Court of Augustus the Strong, from Sir W. R. DRAKE.

BERLIN.

Established in 1751, when Frederick the Great, after the conquest of Dresden, transported all the best workmen to Berlin. This manufacture was in a high state of perfection in 1761.

A very beautiful example of this porcelain: a Cabaret of 6 pieces, painted with mythological subjects in monochrome, of the finest quality, from Mr. BONAMY DOBREE.

Three Figures of Children from Mr. SEYMOUR HADEN, and other specimens from Mr. MITCHELL, Sir M. DIGBY WYATT, Mr. EDIS, and Mr. ALFRED THOMSON, illustrative of the different periods of this fabric, are exhibited.

Of the other German manufactories—Two Figures of Frankenthal (Carl Theodore), from Mr. MITCHELL; and a Cup and Saucer, from Dr. HAMILTON, 1761. Nymphenburg; A Figure (Comedy), from Mr. ALFRED SEYMOUR. Bayreuth; Two Cups, from Mr. A. W. FRANKS. Fulda; Two Figures, from Mr. FISHER. Ludwigsburg; Group of Figures, from Mr. SEYMOUR HADEN.

HOLLAND.

AMSTERDAM.

A Cup and Saucer (Amstel), from Dr. HAMILTON.

SWITZERLAND.

NYON.

Two Cups and Saucers, from Dr. HAMILTON.

COPENHAGEN.

A fine Group of 'Europa,' exhibited by Mr. BARKER.

ENGLISH.

BOW (STRATFORD-LE-BOW).

This manufactory was founded early in the Eighteenth Century, perhaps in the latter part of the Seventeenth. It was of soft paste, and remained in existence for some years. Some very interesting specimens are exhibited.

A fine Figure of Flora, by Lord EXMOUTH.

A Goat's Head Cream Ewer, with the Bee perfect in relief, by Sir W. DRAKE.

Two extremely interesting figures in white porcelain, Mrs. Kitty Clive and Woodward the Actor, by Mr. SEYMOUR HADEN.

Three curious Vases in blue, ornamented with flowers and painted with figures, by Mr. NIGHTINGALE.

A fine Vase and Dish, by Mr. A. W. FRANKS, of a very early period.

Two Salt Cellars on Dolphins, and a figure of a Girl playing a Lute, by Mr. GILLET.

A Scent Bottle, by Lady DOROTHY NEVILL.

Two White Plates, with figures in red, by Mr. SCHREIBER.

CHELSEA.

The Manufactory, established at the end of the Seventeenth Century, reached its greatest excellence between 1750 and 1765. The porcelain is of soft paste.

Five beautiful examples, from the collection of the Hon. WM. ASHLEY, are on the Mantel-piece.

In the Case No. 6 are many other specimens of the best kind of this manufacture.

A particularly fine Group, from Mrs. J. ASHLEY ; Figures from Mr. BARKER, Mr. and Lady DOROTHY NEVILL, Mr. HAES, Mr. SANCTON. Two turquoise Blue Vases, from the collection of Mr. NEVILL, are of fine paste and of early date. From Mr. MALCOLM : Cups and Saucers. Two particularly fine Cups, of the best period. Two Vases, of an early period, from Mr. A. W. FRANKS ; and some fine Dishes and Plates from Mr. W. W. FITZWILLIAM DICK. Other examples from Mr. HADEN, Mr. GILLETT, &c.

BRISTOL.

Established in 1772 by Mr. R. CHAMPION, who brought this porcelain to great perfection. It was of hard paste, although a few examples of the soft paste were manufactured at the commencement.

Very fine examples of this important but comparatively little known fabric have been most kindly lent for exhibition :—Three fine Vases of great rarity and extreme beauty, from the collection of Mr. FRY, who also sends various other specimens of this ware. A large and valuable collection from Mr. EDKINS, of Figures, Cups and Saucers, Sucriers, &c. An interesting Cup and Saucer in this collection is from a Service presented by Mr. CHAMPION to Mrs. BURKE. A Group of very remarkable Figures, ‘The Elements,’ from Mr. BODDAM CASTLE ; the figure of Vulcan in particular being grandly modelled. Some interesting specimens from Mr. NIGHTINGALE, particularly a Cup and Saucer, with the Fable of Cephalus and Procris, of fine paste, with green festoons and gold. A Group of Figures, ‘The Seasons,’ exquisitely designed and of great beauty and rarity, from Mr. SEYMOUR HADEN.

On the outside of the Case is a medallion of Franklin, of Bristol Biscuit China, lent by Mr. EDKINS, and, on the top of the Case, some fine Vases of Sèvres Biscuit, lent by Mr. BARKER ; also a curious specimen of Plymouth Porcelain—a Stand for Sweetmeats encrusted with Shells, from Mr. SEYMOUR HADEN.

WORCESTER.

Established as a China factory in 1751, but did not attain to any celebrity until 1768. The early productions were imitations of blue and white Nankin China, and to save trouble and expense the curious invention of Dr. Wall of transferring prints to white China ware was carried out. Examples of this ware are neither handsome nor ornamental, and the paste and designs are much inferior to the porcelain of a later date, when first-class artists and workmen produced a much better manufacture. The peculiar mottled blue colour (ex. Lord EXMOUTH's fine Jug) was caused by the accidental running of the colour in the glazing, and, as it was something new, it was endeavoured to be perpetuated.

Very fine examples of this porcelain at its best period are exhibited. Lord EXMOUTH's Jug (as above).

A set of three Vases in green, painted with fruits, and another set, blue ground, very fine, by Mrs. JOHN ASHLEY.

A blue Vase by Mr. NEVILL. A fine set of three Vases by Mr. MALCOLM. An Écuelle by Mr. FRANKS. A Tea-service by Miss PALMER. A fine Vase by Mr. NIGHTINGALE, and some fine Cups and Saucers; a Sweetmeat-stand, enamelled with shells. Two fine blue Vases, with flowers, by Mr. STANLEY. A small Beaker and Cover, dark-blue ground, with birds, by Sir W. R. DRAKE. Two Plates by Mr. GILLETT. A Plate by Mr. SEYMOUR HADEN. Two Cups and Saucers by Mr. HAES. Cup and Saucer by Sir DIGBY WYATT.

On the top of the Case a white Vase, with blue flowers, by Mr. NIGHTINGALE, and 2 Vases by Mr. GIBBS.

Some effective Plates of Nantgarrow manufacture, established in 1796, are exhibited by Mr. BONAMY DOBREE and Sir DIGBY WYATT.

CONTRIBUTORS TO THE EXHIBITION OF EUROPEAN PORCELAIN.

The Hon. Mrs. John Ashley.	*Edward Hamilton, Esq., M.D.
The Hon. Wm. Ashley.	*Charles Luard, Esq.
C. Sackville Bale, Esq.	*Lord Lyveden
*Alexander Barker, Esq.	*John Malcolm, of Poltalloch, Esq.
Boddam Castle, Esq.	*Sir John Marjoribanks
*Octavius E. Cope, Esq.	*William Mitchell, Esq.
*W. W. Fitzwilliam Dick, Esq., M.P.	Lady Dorothy Nevill
*Bonamy Dobree, Esq.	J. E. Nightingale, Esq.
*Sir William R. Drake.	Miss Palmer
*Robert W. Edis, Esq.	*J. C. Robinson, Esq.
William Edkins, Esq.	*Baron Mayer de Rothschild, M.P.
*Wynn-Ellis, Esq.	Philip Sancton, Esq.
*Viscount Exmouth.	*John Samuel, Esq.
*Richard Fisher, Esq.	*Charles Schreiber, Esq.
*Augustus W. Franks, Esq.	*Alfred Seymour, Esq., M.P.
Francis Fry, Esq.	*Hans W. Sotheby, Esq.
*Henry H. Gibbs, Esq.	*Edmund H. Stanley, Esq.
H. Gillett, Esq.	*Alfred Thomson, Esq.
*F. Seymour Haden, Esq.	*The Marquis of Westminster, K.G.
*Henry Haes, Esq.	*Sir M. Digby Wyatt.

All those marked * are members of the Club.

LIST OF OBJECTS EXHIBITED.

The Hon. Mrs. JOHN ASHLEY.

<i>Dresden</i>	.	.	1 Cabaret, in 7 pieces.	
<i>Chelsea</i>	.	.	1 Group.	
<i>Worcester</i>	.	.	6 Vases.	
<i>Sèvres</i>	.	.	1 Cup and Saucer.	} Green, with peacock feathers.
			1 Cream Ewer.	
			1 Figure.	

The Hon. WM. ASHLEY.

<i>Chelsea</i>	.	.	1 Large Group.
			2 Single Figures.
			2 Candelabra.
<i>Chelsea Derby</i>	.	.	1 Plate.

<i>Buen Retiro</i>	.	1	Bowl and Cover.
<i>Dresden</i>	.	1	Teapot.
<i>Sèvres</i>	.	1	Teapot.
		1	Chocolate-pot.
		1	Cup and Cover.

C. SACKVILE BALE, Esq.

<i>Sèvres</i>	.	1	Dark-blue Sceau.
		1	White Jug, painted in blue.
		1	Plate, with birds.
		1	Dark-blue jewelled Bowl, with Cover.
		1	Turquoise-blue Bowl and Cover.
		1	Green Bowl and Cover.
		1	Rose Dubarry Bowl and Cover.
		1	Dark-blue Jug, with Handle.
		1	Turquoise-blue Cup and Saucer.
		1	Perforated Basket, Stand, and Cover.
		1	Teapot, green and blue.
		1	Bowl and Cover, green, with flowers.
		1	Dark-blue jewelled Cup, Saucer, and Cover.
		1	Blue Figure.
<i>Dresden</i>	.	1	Snuff-box, Mayflower pattern.
<i>Tournay</i>	.	1	Bowl and Cover, dark-blue, with birds.
<i>Böttcher Ware</i>	.	1	Teapot and Cover.

*ALEXANDER BARKER, Esq.

<i>Copenhagen</i>	.		L'Europa.
<i>Dresden</i>	.	10	Groups of Figures.
		2	Cups, Saucers, and Covers.
		1	Vase, mounted.
		1	Teapot.
		2	Salt Cellars.
		2	Candelabra.
<i>Capo di Monte</i>	.	3	Cups and Saucers.
		1	Bowl and Cover.
		2	Cream Ewers and Covers.
<i>Sèvres</i>	.	1	Group.
		3	Apple Blossoms, in pots.
		4	Flowers Ditto
		1	Cup and Saucer (hunting subjects).
		1	Cup and Saucer.

- Sèvres* (continued) 1 Cup and Saucer (2 handles to cup).
 2 Écuellenes, green.
 4 Plates, green borders.
 1 Plate, blue ditto.
 2 Soup Tureens.
 7 Vases (5 in one suite).
 1 Vase
 2 Bases for Vases } imitation Wedgwood.
 4 Dishes
 2 Plates
 2 Écuellenes } painted in trophies.
 2 Sceaux
 1 Jardinière.
 2 Large Dishes, with green borders.

BODDAM CASTLE, Esq.

- Bristol* . . . 4 Figures, representing the following :
 Earth.
 Air.
 Fire.
 Water.

*OCTAVIUS E. COOPE, Esq.

- Sèvres* . . . 2 Sceaux, blue ground.

*W. W. FITZWILLIAM DICK, Esq., M.P.

- Chelsea* . . . 10 Plates, blue and gold.
 4 Dishes, ditto, ditto.

*BONAMY DOBREE, Esq.

- Sèvres* . . . 1 Cabaret, white, and trellis-work, with flowers ; 6 pieces.
 1 Basin and Ewer, Rose Dubarry ; purple bands, and flowers.
 1 Basin and Ewer, blue, on white ground ; landscape and birds.
 1 Jardinière, vert Pomène ; flowers in medallions.

<i>Sèvres</i> (continued)	1	Bowl, white and jewelled (Marie Antoinette).
	1	Cup and Saucer, bleu de Roi ; jewelled.
	2	Dishes, turquoise ; flowers, and gilt.
	1	Cup and Saucer, green ; roses in medallions.
<i>Vincennes</i> . . .	1	Jug, bleu de Roi ; birds and flowers.
<i>Berlin</i> . . .	1	Cabaret, crimson and white ; mythological subjects
	6	pieces
<i>Vienna</i> . . .	1	Cup and Saucer, children at play ; gold and blue.
	1	Cup and Saucer, Pompeian decoration.
	1	Pastille-burner and Cover, lake and gold.
	1	Cup and Saucer. Classical figure in grisaille ; blue and gold.
<i>Dresden</i> . . .	1	Cup and Saucer, fluted ; exotic birds and flowers.
<i>Nantgarrow</i> . . .	8	Dessert Plates, various subjects.

*SIR WILLIAM R. DRAKE.

<i>Vienna</i> . . .	3	Plaques of Old Vienna Porcelain, with portraits.
	10	Old Vienna Plates.
	1	Old Vienna Cabaret, containing 9 pieces, richly gilded, on Hans Betka lustre ground.
	1	Old Vienna Cabaret, containing 10 pieces, on white ground.
	1	Small square-shaped Tray.
	2	Old Vienna Porcelain Vases and Covers.
	1	Large egg-shaped Vase and Cover, on pedestal (24 in. high).
	1	Cup and Saucer, sea green.
	1	Cup and Saucer, black and white ground.
	4	Old Vienna painted Figures.
<i>Sèvres</i> . . .	1	Group of Sèvres Bisquet, pâte tendre.
<i>Italian</i> . . .	1	Medici Porcelain Biberon, blue and white.
	1	Venetian Porcelain Teapot.
	1	Tea Caddy.
	1	Small Coffee Cup, white and blue.
	1	Cup and Saucer, white and gold.
		Hercules and the Lion (6½ inches high).
	1	Coffee Cup and Saucer, white and red.
	1	Coffee Cup and Saucer, white and gold, monogram in colours.
<i>Neapolitan</i> . . .	1	Cup and Saucer, Pompeian subjects, in colours.

- Old Doccia or* 1 Cup and Saucer, dark blue.
Ginori Porcelain 1 Cup of old white honeycomb Doccia porcelain.
 1 Figure of Girl, seated, in old Ginori porcelain.
 2 Small Figures, partially covered in blue.
 1 Coffee Cup, coloured Japanese ornaments.
 Tea and Coffee Cups and Saucers } White and Lilac.
 Sucrier and Cover }
Capo di Monte . Figure of Apollo, with Lyre and Dragon ($9\frac{3}{4}$ in. high).
 2 Figures, Man and Woman ($5\frac{3}{4}$ inches high).
 A Double Triton (8 inches high).
Polish . . . 2 Vases, Korzee manufactory (height 12 inches).
El Buen Retiro 2 Figures, 'The Ballad Seller' and 'Chapman.'
Saxon Dresden . 2 Busts, 'Schmiedel' and 'Froehlich.'
 1 Looking-glass, in old Dresden frame.
Bow . . . 1 Goat's Head Cream Jug, with 'Bee' in relief.
Worcester . . 1 Small Beaker and Cover, blue ground, with birds.

*ROBERT W. EDIS, Esq.

- Höchst* . . . 1 Cup and Saucer.
Dresden . . . 1 Écuëlle. 1 Cup and Saucer.

WILLIAM EDKINS, Esq.

- Bristol* . . . 1 Plateau of a Déjeûner Set, Cupids in Medallions.
 1 Dessert Dish, in the centre a Vase, bearing a sacrifice to Apollo.
 1 Dessert Dish, perforated margin.
 1 Plateau of a Déjeûner Set, with laurel, flowers, and ribbon, &c.
 2 Bell-shaped Mugs, landscapes and birds.
 2 Oval Compotiers, ram's head handles.
 2 Salt Cellars, shell pattern, on claw feet.
 1 Vase, with festoons of flowers in medallions.
 1 Oval Flower Plaque, with profile of Benjamin Franklin.
 1 Figure of Europe (13 inches high); one of a set of figures typical of the four quarters of the Globe.
 2 Figures, the Elements, 'Earth' and 'Water.'
 2 Figures, on scroll plinths.
 1 Teapot; Chinese figures on white ground.
 1 Teapot; shield, with arms in front.
 1 Teapot; flowers in colour.
 1 Teacup and Saucer, of service presented to Mrs. Burke, with inscription.

- Bristol* (contd.)
- 1 Cup and Saucer, sprigs of flowers.
 - 1 Cup and Saucer, laurel and gold borders.
 - 1 Cup and Saucer, fluted pattern.
 - 1 Cup and Saucer, blue and gold.
 - 1 Cup and Saucer, green wreaths and pink and gold ties.
 - 1 Cup and Saucer, festoons of roses and red flowers.
 - 1 Cup and Saucer. William Stephens.
 - 1 Cup and Saucer, of service made for William Coules.
 - 1 Cup and Saucer, fine cone pattern.
 - 1 Cup and Saucer, festoons of flowers in brilliant colours.
 - 1 Teacup and Saucer, green wreaths, pink and gold.
 - 1 Cup, of the service made for Mr. Joseph Harford, with monogram and date, 1774.
 - 1 Cream Ewer and Cover, after a Dresden model.
 - 1 Cream Ewer and Cover, with Byzantine pattern work.
 - 1 Cup, of same service as the above.

*WYNN-ELLIS, Esq.

- Sèvres* . . . 2 Vases and Covers (18 inches high), gros blue.
 1 Basin, Dish, and Cover, turquoise blue.
 1 Cup and Saucer, gros blue.
 1 Cup and Saucer.
 1 Cup and Saucer, lilac stripe.
 1 Cup, turquoise blue.
- Buen Retiro* . . . 1 Teapot.
 1 Sugar Dish.
 1 Milk Pot.
 6 Cups and Saucers.

*VISCOUNT EXMOUTH.

- Sèvres* . . . 1 Cup and Saucer, jewelled, with medallions.
 2 Small Vases, jewelled, blue.
- Dresden* . . . 1 Écuelle.
- Vienna* . . . 2 Plates.
 1 Écuelle.
- Bow* . . . 1 Figure.
- Worcester* . . . 1 Jug, blue, with birds and a mask lip.

*RICHARD FISHER, Esq.

- Dresden* . . . 1 Cup, Saucer, and Cover.
6 Figures.
German . . . 3 Figures.

*AUGUSTUS W. FRANKS, Esq.

- Chelsea* . . . 2 Vases and Covers, hexagonal ; Chinese pattern.
1 Octagonal Dish, quail pattern.
Bow . . . 1 Bottle, quail pattern.
Worcester . . . 1 Basin and Cover.
Plymouth . . . 1 Basin.
El Buen Retiro 2 Vases and Covers.
Villa Nuova, near Sugar Basin and Cover. Arms of Sardinia.
Turin
Bayreuth . . . Cup, 1748.
Cup, with one handle.
Tournay . . . Cup and Saucer.

FRANCIS FRY, Esq.

- Bristol* . . . 1 Vase with Cover (embossed).
1 Vase with pierced neck.
1 Vase with masks.
1 Sucrier, Cover and Stand.
1 Basin, Walpole pattern.
1 Teapot, Chinese pattern.
1 Mug, Chinese pattern.
1 Cup and Saucer. Stèvens.
1 Milk Jug, grey.
1 Cup and Saucer, grey.
1 Cup and Saucer, Sèvres pattern.
1 Cup, white and fluted.
1 Dessert Dish.
1 Cup and Saucer (large and fluted).
1 Cup and Saucer, Coffee (diaper moulded).
1 Cup and Saucer, Coffee (fluted festooned).
1 Cup and Saucer, Tea (fluted festooned).
2 Plaques (J. BURKE). Lloyd and Harford Arms.
1 Sugar Basin (festooned).

*HENRY H. GIBBS, Esq.

Worcester . . . 2 Vases and Cover, blue, with Birds.

H. GILLETT, Esq.

Bow 2 Salt Cellars on Dolphins.
 1 Figure. Girl playing a Lute.
Worcester . . . 2 Plates, blue ground.

*F. SEYMOUR HADEN, Esq.

Sèvres 1 Dish. (Miss SEYMOUR HADEN.)
Capo di Monte . . 1 Figure.
Dresden 2 Figures, without pedestals.
 1 Group of Two Figures.
 1 Man and Panniers.
 1 Dog (white).
 1 Actæon (white) 2 Plates.
Frankenthal . . . 1 Group. Man and Woman.
Berlin 3 Figures. Elements.
 1 Caddy and Tray.
Bristol 4 Figures. Seasons.
 1 Figure. Milkmaid.
Chelsea 2 Apples and Trays.
 2 Candlesticks.
Bow 1 Figure. Kitty Clive.
 1 Figure. Woodward.
Worcester 1 Plate. Duck.
Plymouth 1 Sweetmeat Stand.

*HENRY HAES, Esq.

Chelsea 2 Figures.
Derbyshire . . . 1 Vase.
Worcester 2 Cups and Saucers.

*EDWARD HAMILTON, Esq., M.D.

Dresden 16 pieces—
 1 Coffee-pot, 2 Cups and Saucers, 2 Basins, part of a
 service of Clement Augustus.

- Dresden* (continued) 1 Chocolate Pot, 2 Cups and Saucers, with paintings of Battles.
 1 Coffee-pot.
 1 Cup and Saucer, imitation of jewelled Sèvres.
 1 Figure.
Amstel . . . 1 Cup and Saucer.
Nyon . . . 2 Cups and Saucers.
Tournay . . . 1 Cup and Saucer.
Carl Theodore 1 Cup and Saucer.
 (*Frankenthal*)

*CHARLES LUARD, Esq.

- Vienna* . . . 1 Cafetière.
 1 Sugar Basin and Cover.
 1 Coffee Mug and Saucer.
Italian . . . 1 Snuff-box.

*Lord LYVEDEN.

- Sèvres* . . . 4 Plates
 1 Sceau
 4 Écuelles
 1 Jardinière
 } painted in Trophies.
Dresden . . . Tea Service, containing 21 pieces.

*JOHN MALCOLM, of Poltalloch, Esq.

- Chelsea* . . . 1 Vase with gold stripes.
 2 Dark-blue Coffee Cups.
 1 Dark-blue Cup and Saucer.
 1 Red and White Cup and Saucer.
Worcester . . . 3 Vases.

*WILLIAM MITCHELL, Esq.

- Berlin* . . . 1 Cup, Saucer, and Cover, dark blue.
 1 Cup and Cover, grey.
 1 Cabaret, 9 pieces.
Dresden . . . 2 Salt Cellars, boats, with Figures.
 1 Cup, Saucer and Cover, painted with Battles in red.

<i>Dresden</i> (continued)	1	Cup and Cover.
	1	Cup and Saucer, yellow.
<i>Frankenthal</i> . . .	2	Figures, Lady and Gentleman.
<i>Italian</i>	1	Basin and Cover.

*Sir JOHN MARJORIBANKS, Bart.

* <i>Dresden</i>	1	Snuff-Box.
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* Mr. and Lady DOROTHY NEVILL.

<i>Sèvres</i>	1	Cup and Saucer, blue. The Graces.
	1	Cup and Saucer, with Figures, green.
<i>Dresden</i>	1	Figure. Bacchus.
	2	Figures.
<i>Bow</i>	1	Scent Bottle.
<i>Chelsea</i>	2	Groups.
	2	Blue Vases and Covers.
<i>Worcester</i>	1	Vase and Cover.

J. E. NIGHTINGALE, Esq.

<i>Bristol</i>	1	Cup and Saucer, medallion in grisaille.
	1	Vase and Cover.
	1	Cup and Saucer, festoons and P.
<i>Worcester</i>	1	Vase and Cover, Japanese pattern.
	1	Vase, green, with handles.
	1	Vase and Cover, white-festoons, blue flowers.
	1	Écuelle (Stand and Cover) blue, with flowers.
	1	Teapot, white and birds.
	1	Cup and Saucer, gros blue, animals.
	1	Cup and Saucer, white festoon gold, birds.
	1	Cup and Saucer, Japanese pattern.
	1	Cup and Saucer, fruit and view.
	1	Cup and Saucer, flowers, Japanese pattern.
	1	Shell-Stand, blue and white.
	1	Dish perforated, birds.
<i>Derby</i>	1	Handled Cup, figure.

Miss PALMER.

<i>Worcester</i>	.	.	2	Teacups and Saucers.
			2	Coffee-Cups and Saucers.
			1	Teapot.
			2	Trays.
			1	Basin.
			1	Basin, Stand and Cover.
			1	Vase and Cover.
			1	Cream Ewer.

*J. C. ROBINSON, Esq.

<i>Sèvres</i>	.	.	.	1	Vase and Cover, ormolu mounts.
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*Baron MAYER DE ROTHSCHILD, M.P.

<i>Sèvres</i>	.	.	.	7	Jardinières.
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PHILIP SANCTON, Esq.

<i>Chelsea</i>	.	.	.	6	Groups of Figures.
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*JOHN SAMUEL, Esq.

<i>Capo di Monte</i>	.	.	.	4	Baskets with Covers, flowers.
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*Mr. and Lady CHARLOTTE SCHREIBER.

<i>Bow</i>	.	.	.	2	Plates, red and white.
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*ALFRED SEYMOUR, Esq., M.P.

<i>Dresden</i>	.	.	.	2	Groups.
			.	1	Figure. Comedy.
<i>Vienna</i>	.	.	.	3	Plates.

*HANS W. SOTHEY, Esq.

<i>Dresden</i>	.	.	.	4	Dessert-Dishes. Leaves.
<i>Italian</i>	.	.	.	4	Figures, white.
			.	1	Pin-Tray.
			.	1	Cup and Saucer.

*EDMUND H. STANLEY, Esq.

Worcester . . . 2 Vases and Covers.

*ALFRED THOMSON, Esq.

Berlin . . . 1 Cabaret in 11 pieces.

*The Marquis of WESTMINSTER, K.G.

Sèvres . . . 1 Jug, blue, ormolu mounts.
Dresden . . . 8 Cup and Saucers, with Figures, gold inside.
 1 Teapot.

Sir M. DIGBY WYATT

Worcester . . . 1 Cup and Saucer.
 6 Dishes.
Nantgarrow . . . 2 Plates.
Bristol . . . 2 Figures.
German . . . 1 Tea-Caddy.
 3 Cups and Saucers.
 1 Basin and Cover.
 1 Écuelle.
 2 Salt-Cellars on feet.
Vienna . . . 2 Ewers and Covers.
St. Cloud . . . 1 Cup and Saucer, white and blue
Sèvres . . . 1 Covered Cup, blue.
 2 Cups and Saucers.
Buen retiro . . . 1 Bowl and Cover.
Italian . . . 2 Figures.

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